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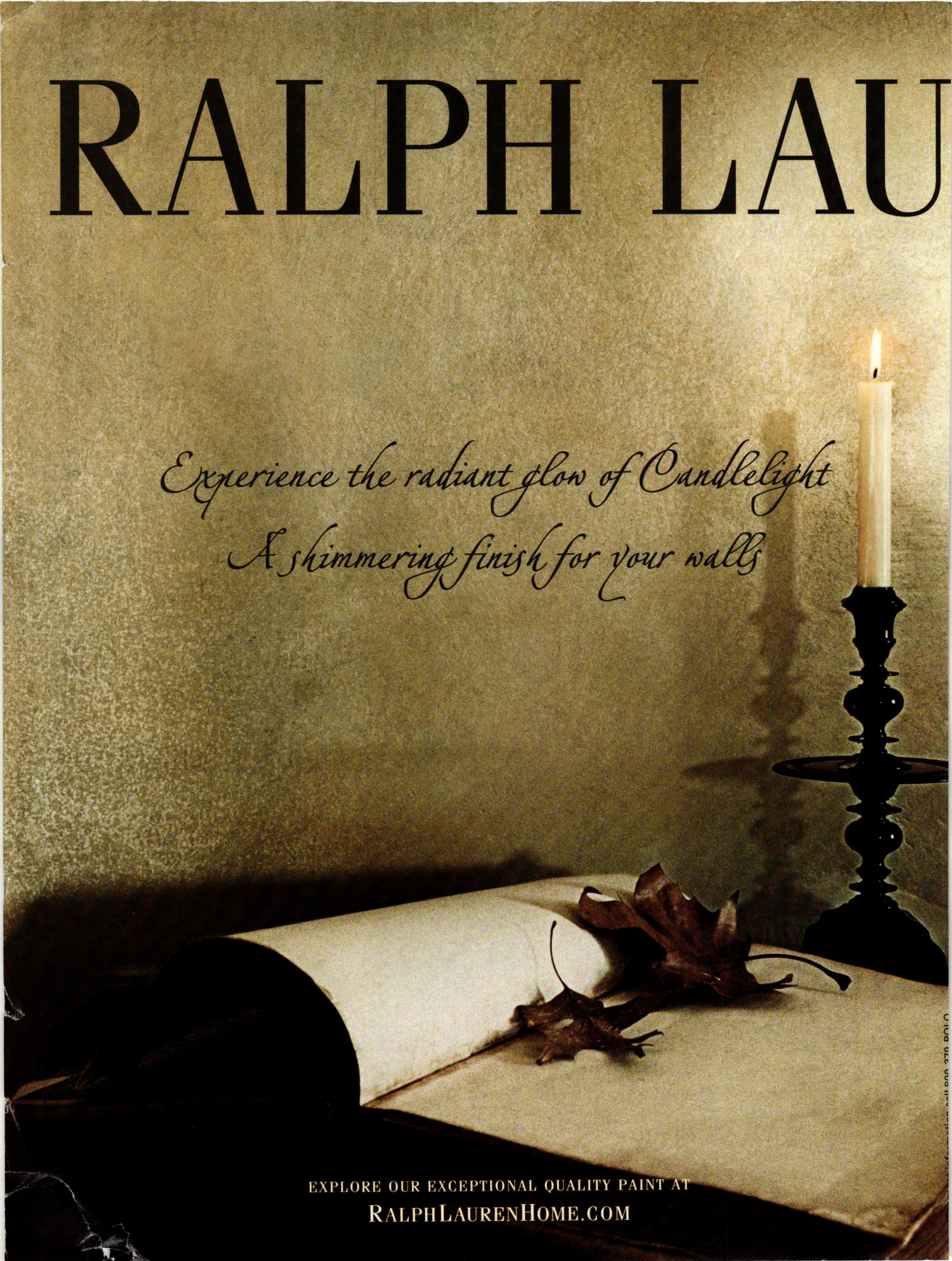
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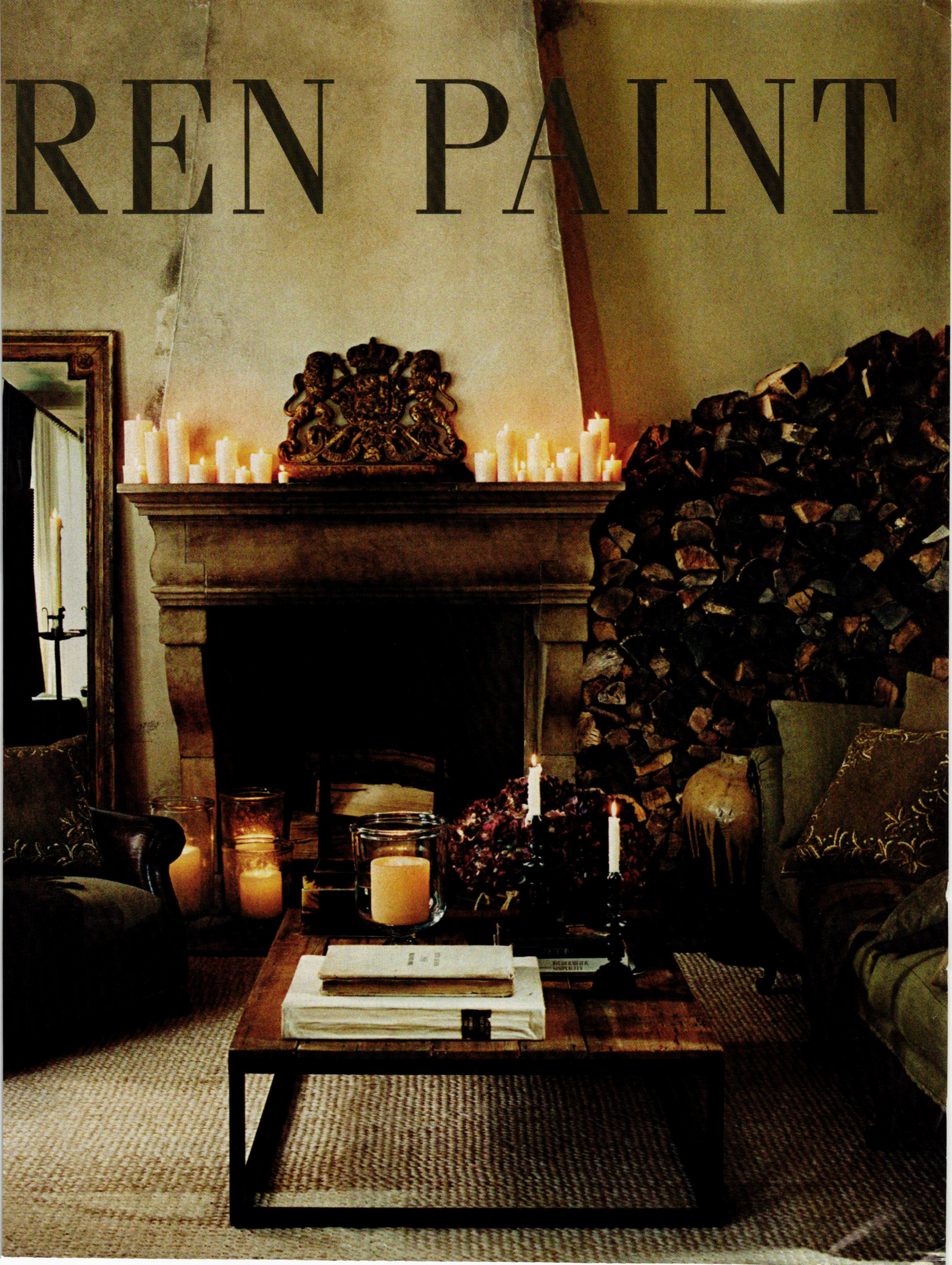
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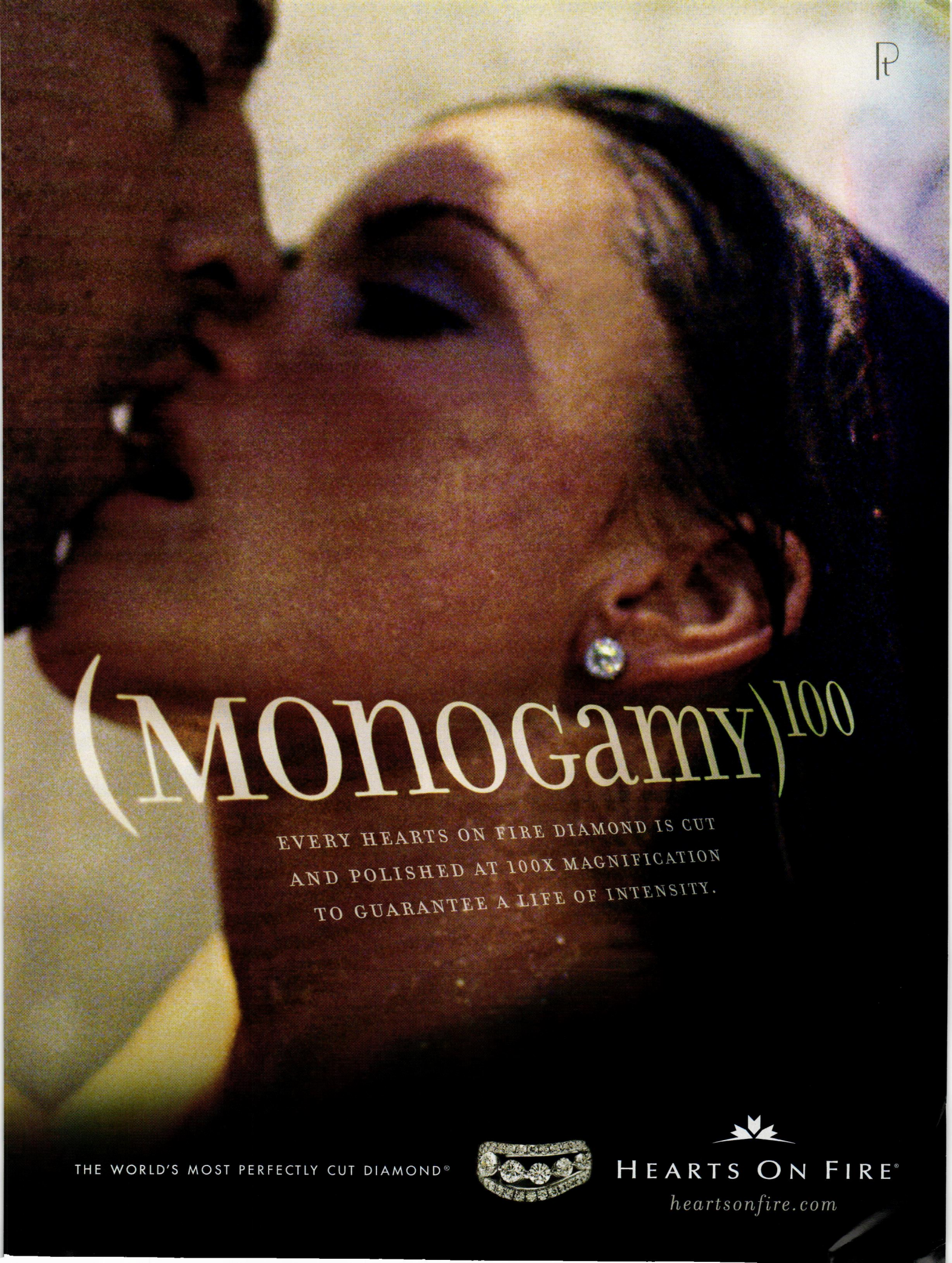


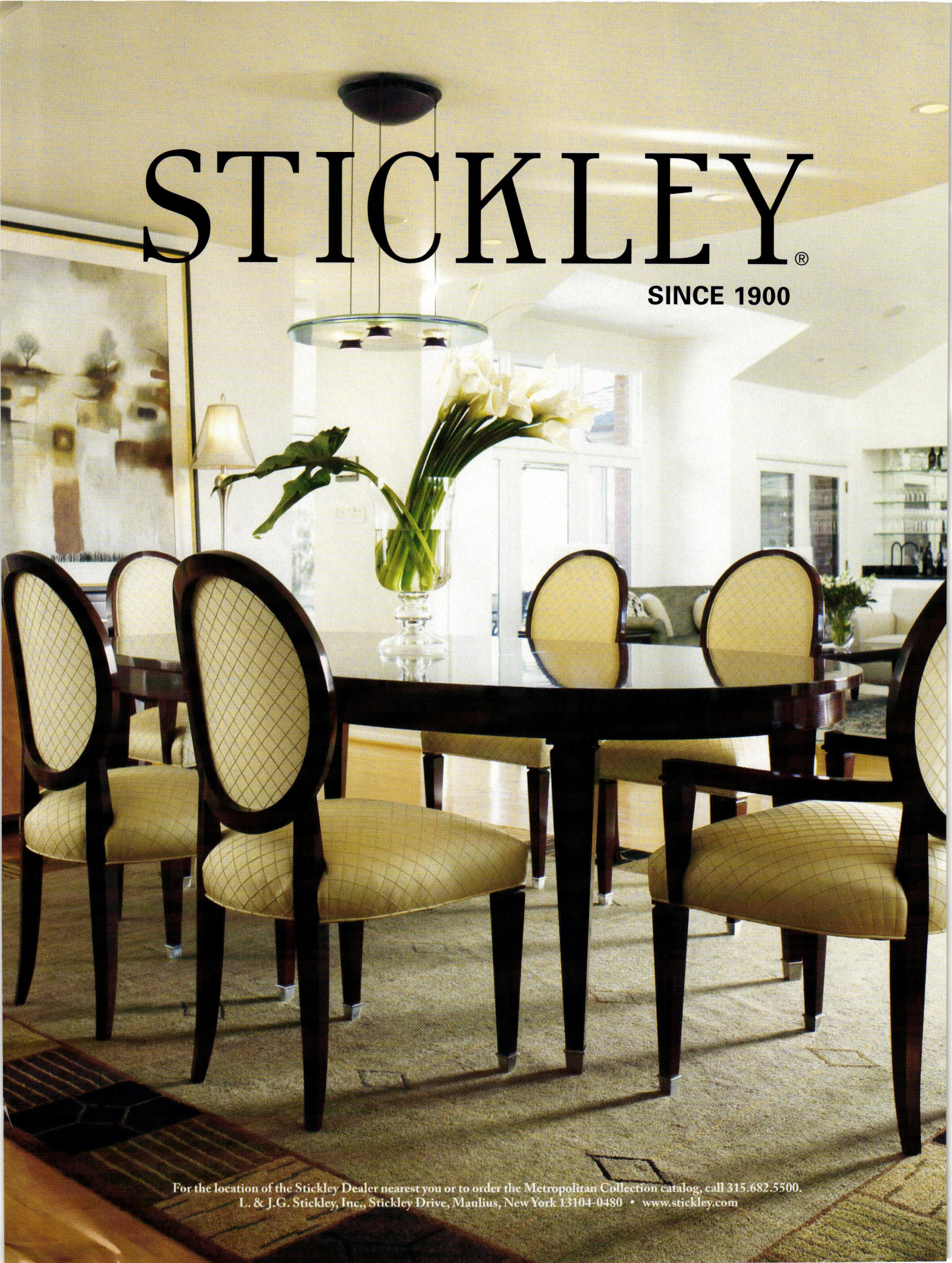
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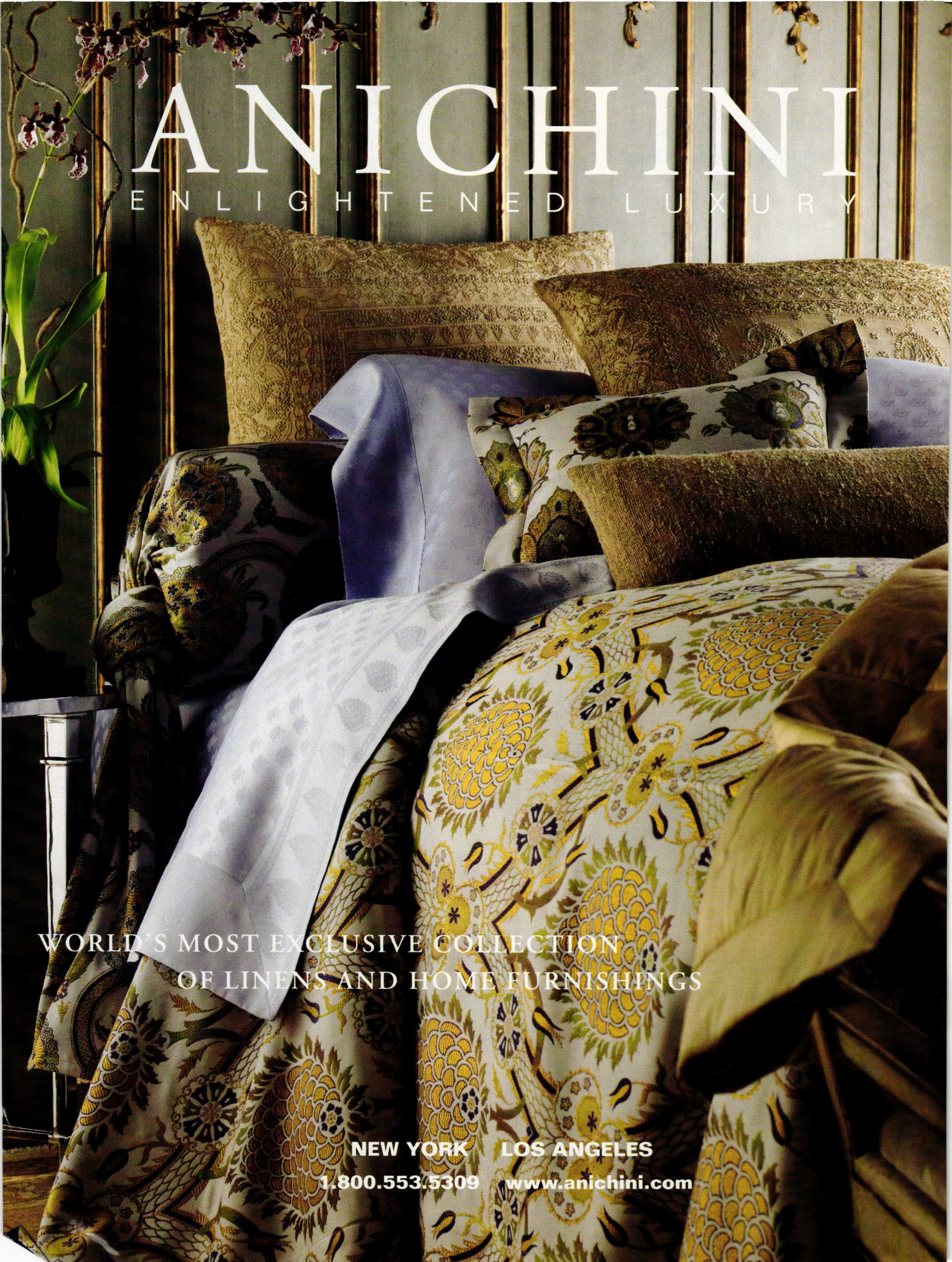

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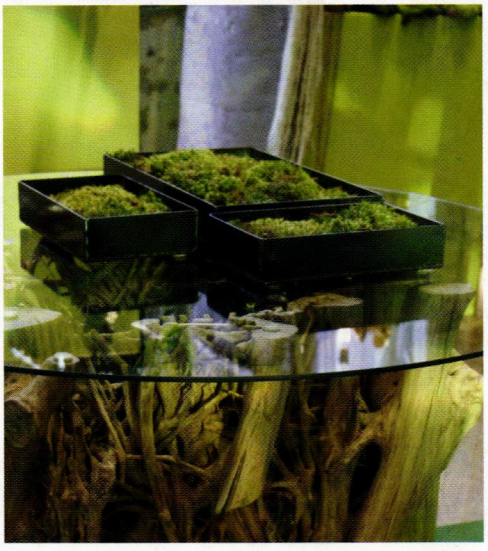
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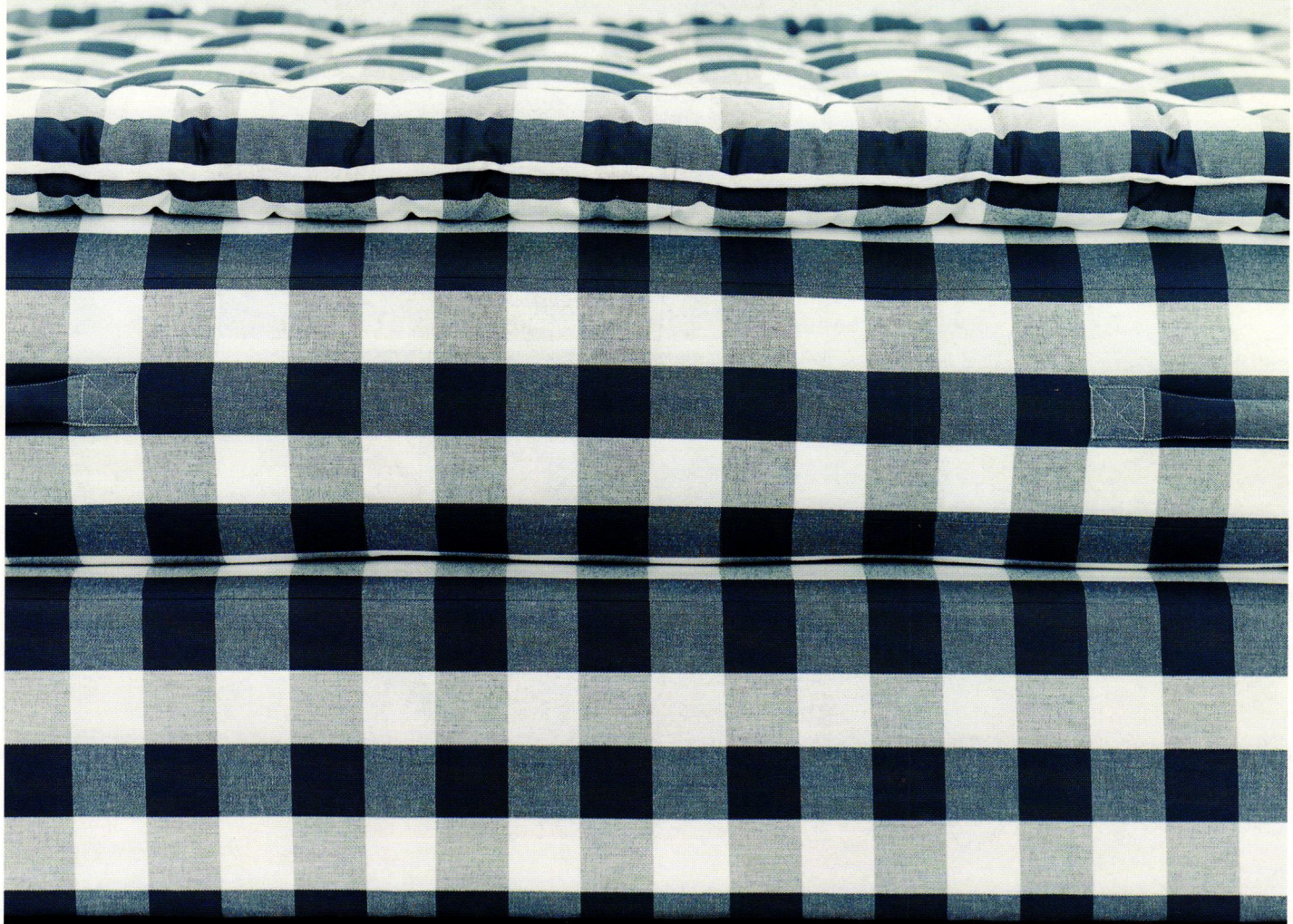
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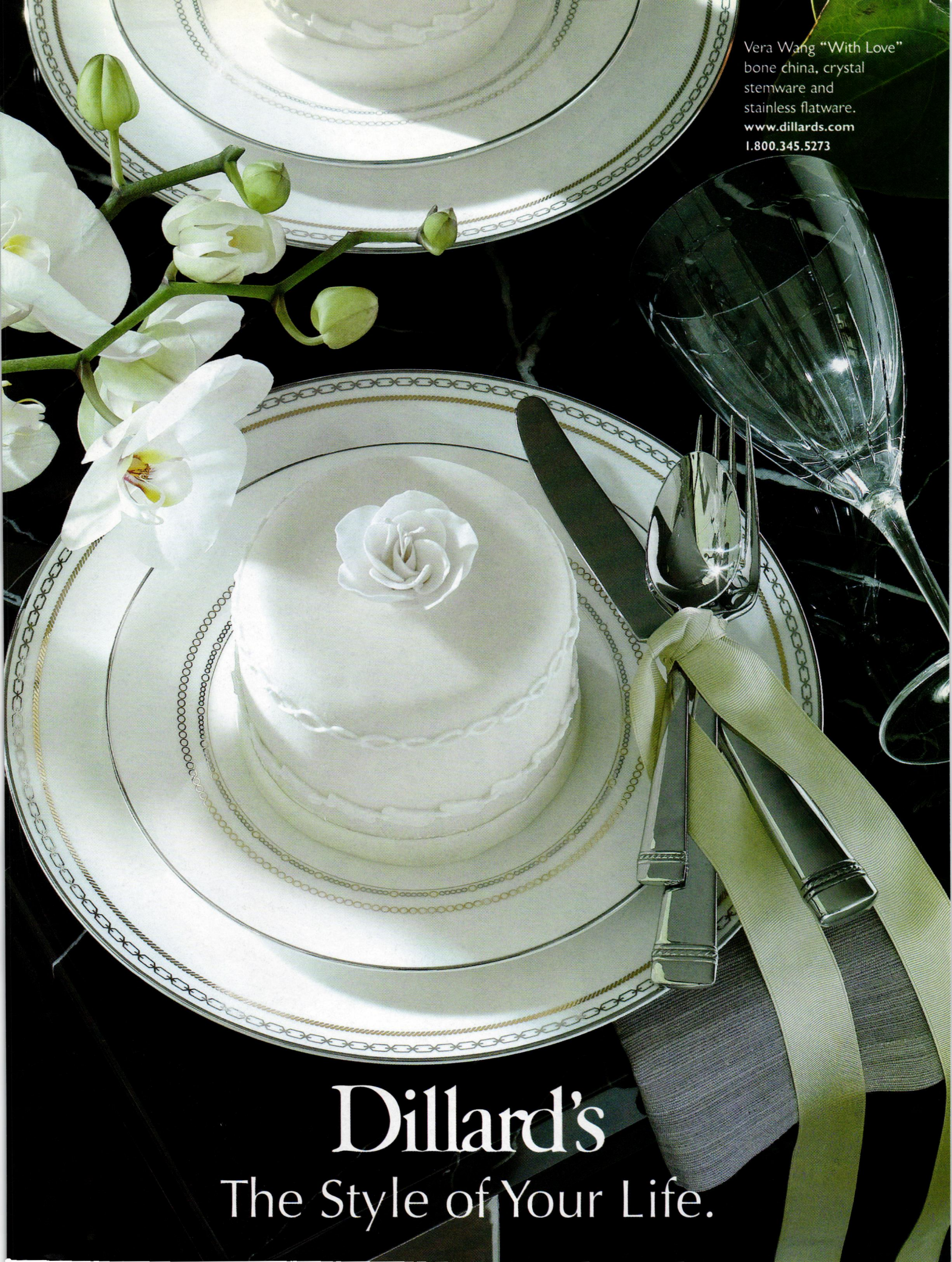
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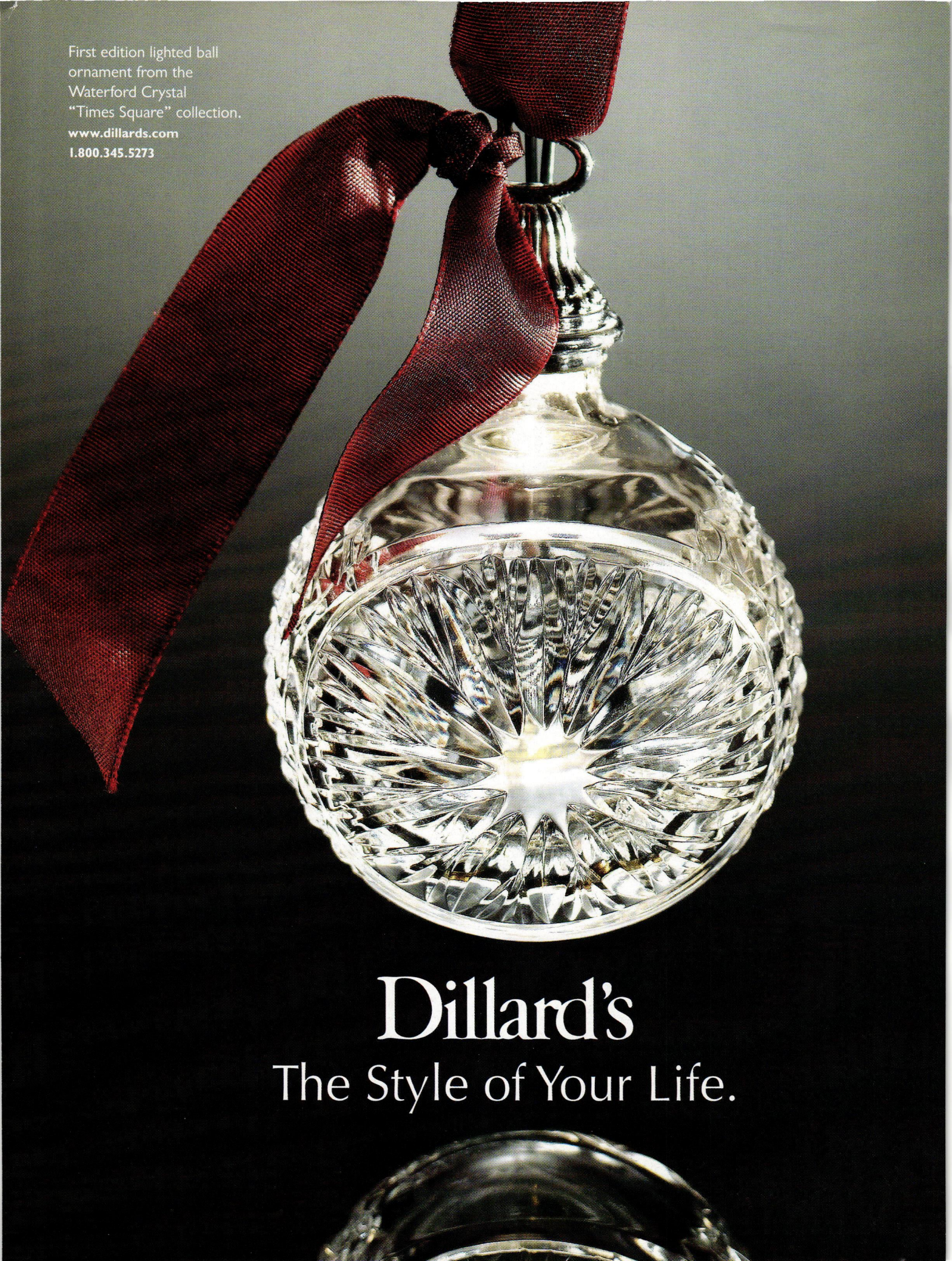
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Let's face it:
New York is a city of insomniacs.

I've read countless advice columns on how to prevent it—what to eat, drink, or think to put yourself back to sleep. But after trying it all, I'm now of the Don't Fight It school. As a result, those strange and mysterious hours between night and day have become some of my most productive. Don't get me wrong, I'm not writing books or cleaning the house at 4 A.M. What I am doing is studying, and I'm doing it online—at 1st Dibs, to be precise. That site, which has revolutionized the world of antiques dealers, has become my favorite place to learn about designers. You simply go to the part of the menu that lists furniture according to creators, and start looking. And looking—not reading and not shopping (though shopping is, happily, a by-product of browsing through 1st Dibs; its founder would surely say that it is the point!). Looking is the key to understanding what design is all about.

I suppose it says something about my state of mind that I am on 1st Dibs at four in the morning—and not, say, watching reruns of Project Runway, or trying to hack my way onto my son's Facebook page. 1st Dibs is design 24/7, nirvana for the design obsessed. I can't tell you how many times I have redecorated my house, in my mind's eye, scrolling through page after page of antiques; I can say that my research on that site has made me a crackerjack hunter at consignment shops. And with a close reading, over many months of watching changes in dealers' inventories, you can spot emerging trends in the antiques markets.

Okay, so this isn't necessarily diverting for everyone. I've come to realize that the design obsessed are a different breed of cat. I'd put myself in the "mild" range, diagnostically speaking—though certain people who have had to contend with my urge to reupholster and rearrange their furniture might vehemently disagree. But you should see what life is like for the truly afflicted. Four A.M. shopping trips for gueridons don't even put you in contention. The design obsessed leave no stone unturned—literally. Everything, and I mean everything, must be just so. This means that the breakfast table is set with an interesting mix of gorgeous china; that the coffee cup, if that is the object with which your day starts, is exactly the correct shape for soothing the hand and holding the heat; that the morning playlist streaming from the iPod fits the mood of the day; that the bath oil for the morning soak comes in a streamlined bottle, so that the tub's ledge doesn't have that clinical CVS look; that your jewelry on the vanity table is arranged in a seductive way; that the family schedule is displayed in an elegant and readable manner; and that, when you finally get yourself out the front door (painted just the right shade of muddy green you see in France), the car you drive—which, by the way, happens to be the largest and most important accessory in front of your house—speaks to your aesthetic sensibility both in terms of looks and efficiency. And that's just a superficial glance at what life is like before 7 A.M.



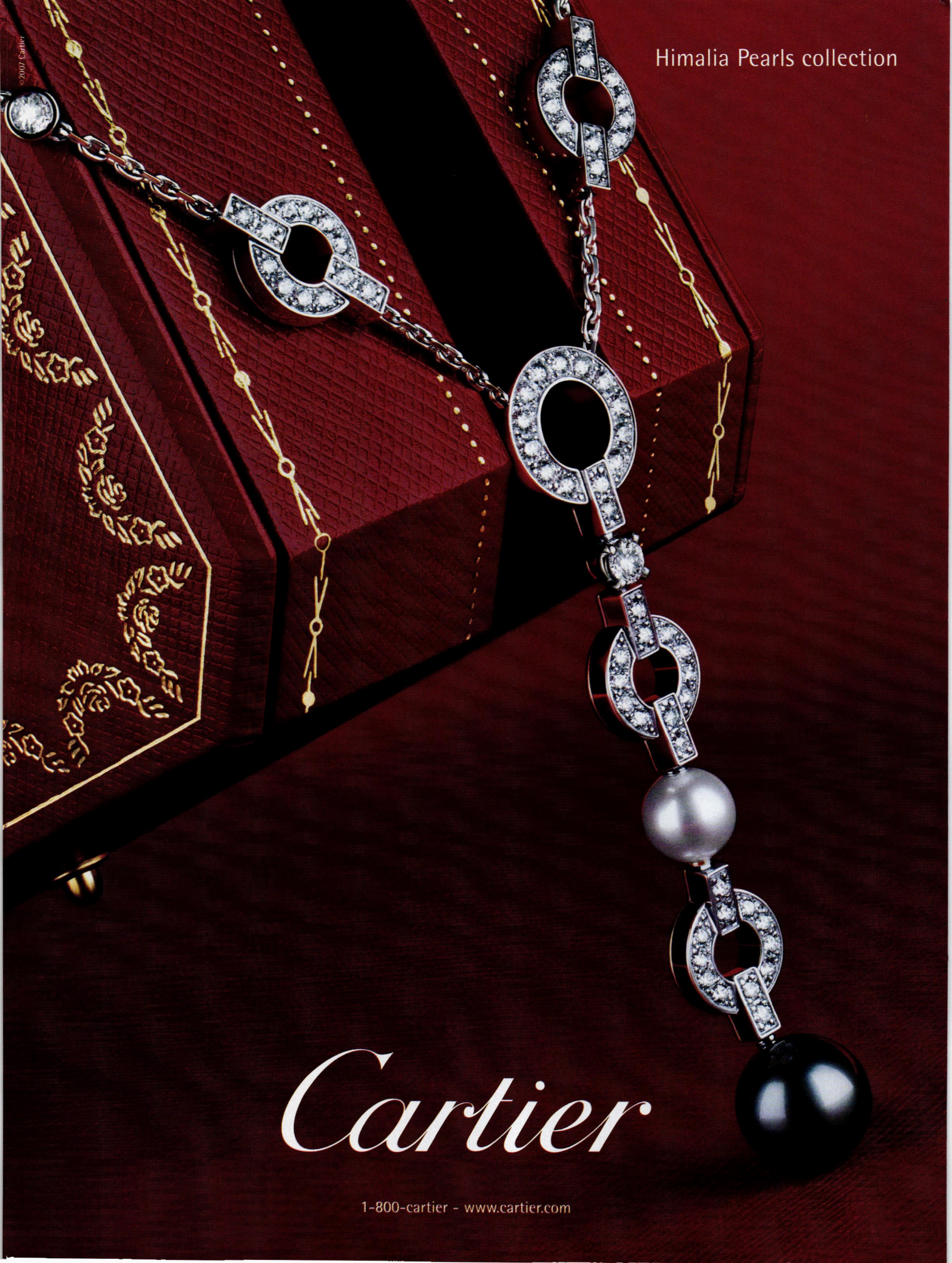
BRIGITTE LACOMBE

Pity the design obsessed. It is hard for us to understand how much it hurts them, literally, to see poorly articulated road signs, or badly appointed restaurants, or ugly storefronts. That's why so many of them live in New York City, which I've come to realize is the design capital of the world. There's just a better chance of getting through the day without too many eyesores here. (And we, too, could use work on some of those road signs and storefronts.) Not that London or Paris or Rome is lax in this department, but there is something innately, effortlessly elegant about the way they go about designing their worlds. History is on their side. All Colefax and Fowler have to do is say "chintz" and you know it will be gorgeous stuff. Not having had centuries of a cohesive, national design sensibility to build on, Americans have had to work harder at looking good. And New York, being a place populated by few who are actually from New York, but instead from Dallas or Kansas City or Sacramento or Peoria, is the most fertile design lab of all. New York is the magnet school for the design obsessed from around the country, and there is a New York sensibility that has spread out across the country, settling in quite nicely to mix with the aesthetic of Charleston or New Orleans or Boston.

I would like to posit something I think should be a corollary condition to being design obsessed, and in doing this I am marking the death, in August, of Mrs. Brooke Astor. She was once an editor at *House & Garden,* and I like to think she passed some pleasant hours sharing with readers the refinements of the houses she visited. For all her wealth and entrée, Mrs. Astor understood that design was empty if it was divorced from the institutions that shape our cultural life. Her support for the restorations of the New York Public Library and the New York Botanical Garden, to name just two, was lifesaving for those institutions—and life-enhancing for the rest of us. It isn't enough to decorate your house lavishly; it isn't enough to nurture a beautiful garden; it isn't enough to study and appreciate the finer points of design in the dark hours of the night. All of that is only the beginning; Mrs. Astor's life reminds us that design in the service of a better world is a goal worth the obsession, 24/7.

Dominique Browning, EDITOR

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Gwyneth Paltrow, in an Etro dress, hula-hoops in the apple orchard of her Hamptons home.

ERIC CAHAN

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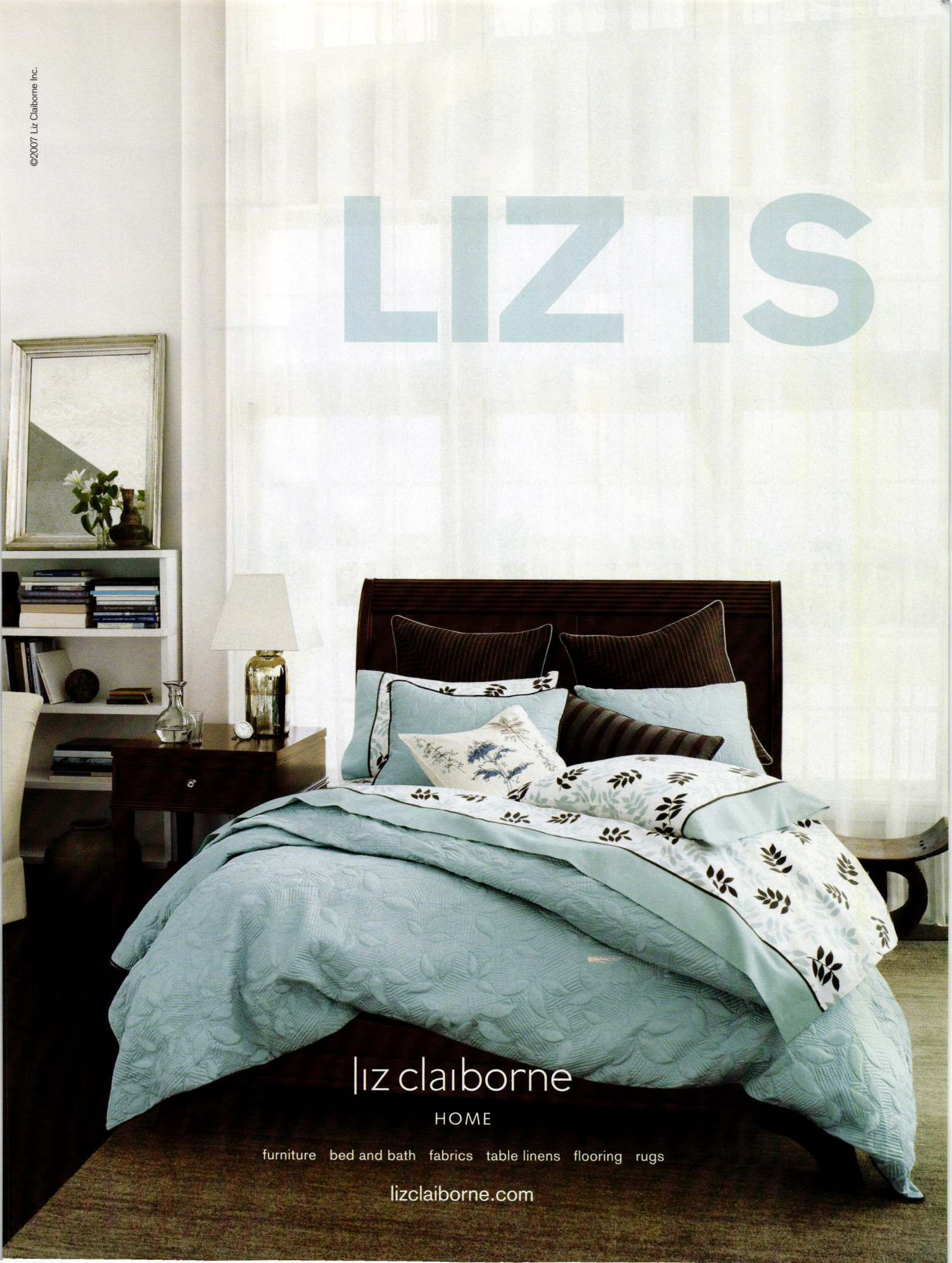
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Gwyneth Paltrow ("Swan Dive," page 108), in a Marc Jacobs dress, sits on Thomas O'Brien's Farra cocktail ottoman for Hickory Chair, in Florence Broadhurst's Circles and Squares in Bengal, through John Rosselli & Associates. Sisal carpet by Stark Carpet. PHOTOGRAPHED BY ERIC CAHAN.

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At his Manhattan office on Tenth Avenue, Richard Meier stands in front of a piece by Frank Stella.

OBERTO GILI

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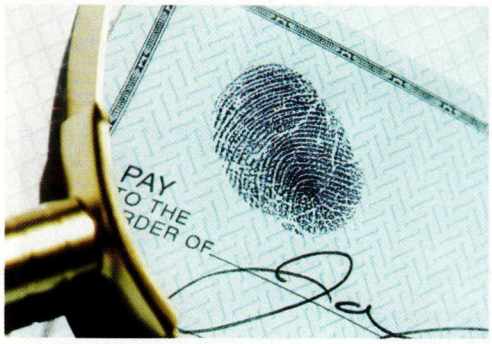
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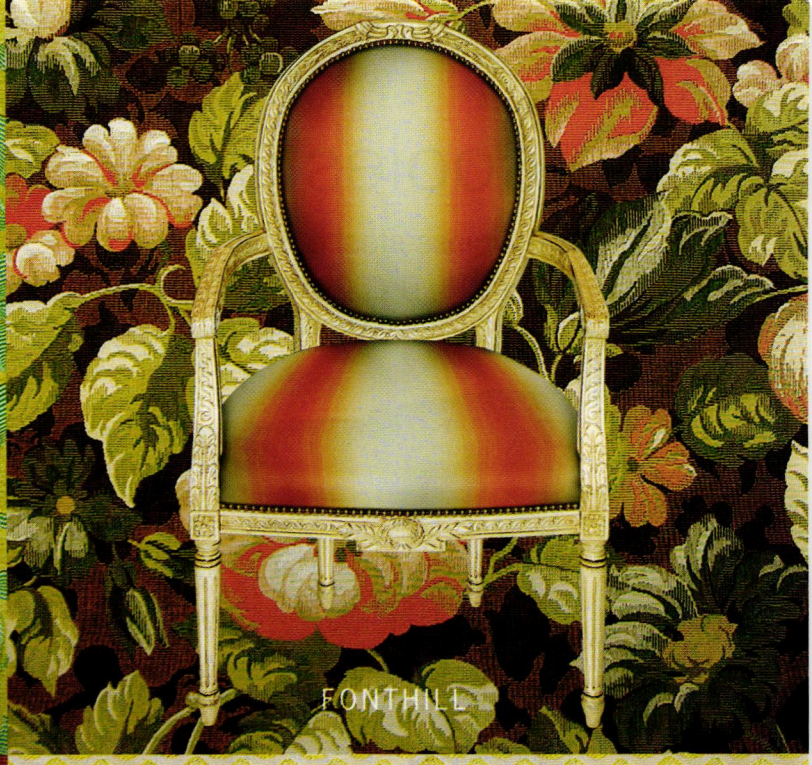
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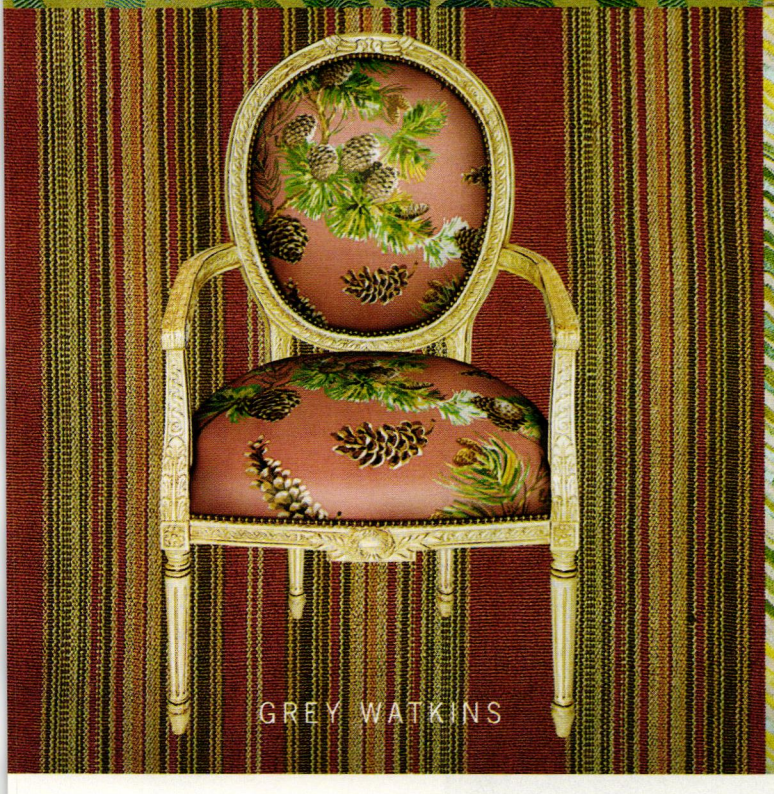
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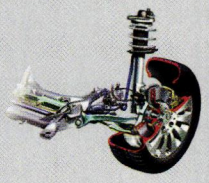
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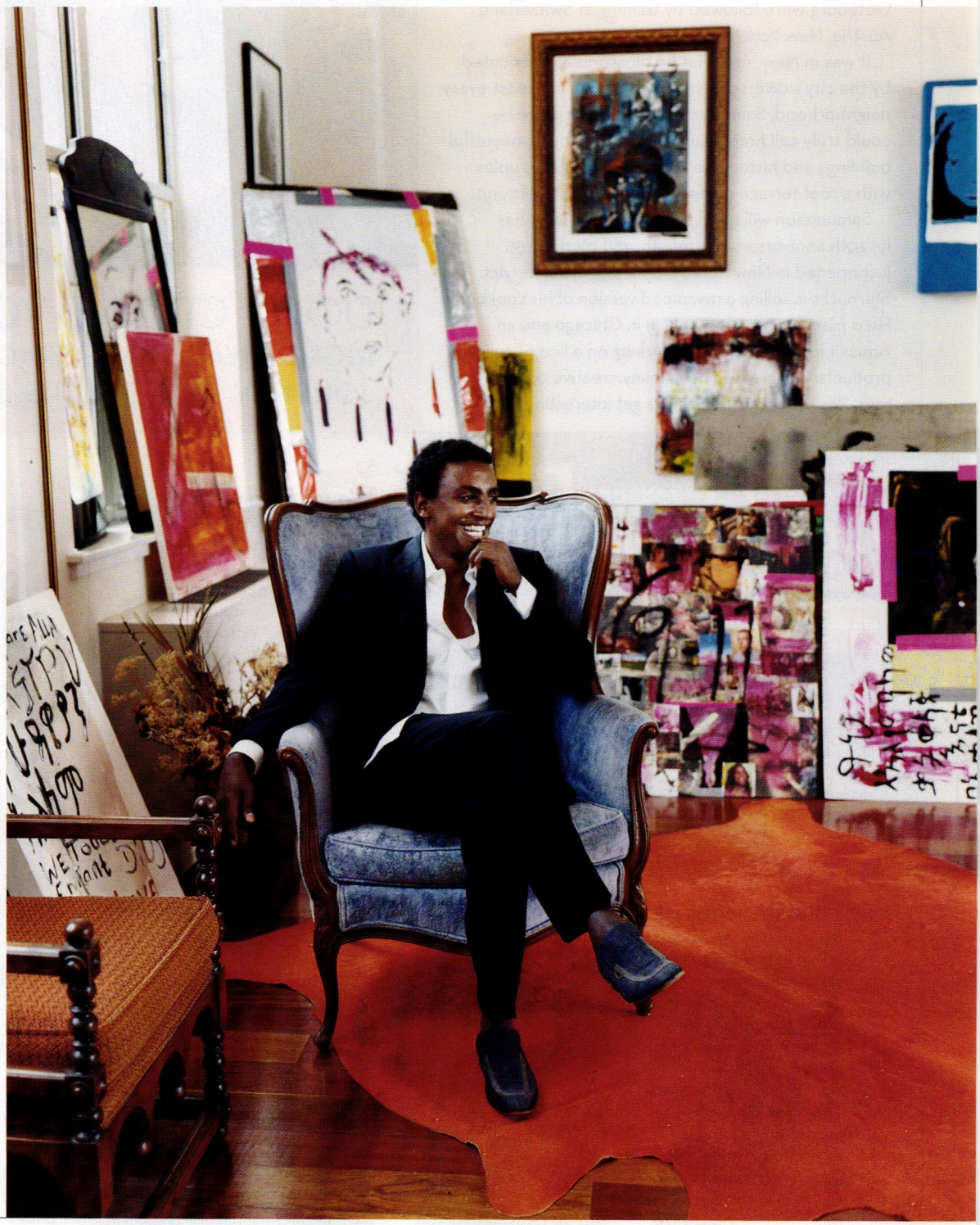
Domestic Bliss

At Home With . . . Marcus Samuelsson

A STAR NEW YORK CHEF AND RESTAURATEUR WELCOMES US INTO HIS HARLEM PENTHOUSE, WHERE HIS DECOR IS AS DIVERSE AS HIS CULINARY REPERTOIRE

At work, chef Marcus Samuelsson strives for seamless presentation. You see it at Aquavit, the Scandinavian restaurant he co-owns with Håkan Swahn: sleek teak interiors, simply yet beautifully plated food. At home, it's another story. The decor of his sun-drenched West Harlem apartment is an exercise in happy incongruence. Louis XV–style furniture shares space with Edwardian and modernist pieces and a mix of personal treasures: a prayer chair from Singapore, decorative art from Africa, scads of New York flea market finds. Samuelsson's own bright paintings and artwork are everywhere. "Each piece is part of my journey," he says. "Africa related to Sweden, related to my travels."

Samuelsson has voyaged widely. Born in Ethiopia, he and his sister were adopted by a Swedish couple. (The chef recently had a



Samuelsson in his Harlem penthouse, surrounded by his art. "Style is something that everyone has inside," he says. "You choose your own furniture just like you pick your own music and clothes."

PRODUCED BY KIMBERLY GIESKE ■ PHOTOGRAPHED BY CHRISTIAN WITKIN ■ WRITTEN BY CHLOE LIESKE

At Home With...
Marcus Samuelsson

moving reunion with his birth father—who his sister discovered was still living in Ethiopia—during a visit to Africa. Samuelsson was working on his new African-inspired restaurant, Merkato 55, and his award-winning book on cross-cultural cooking, *The Soul of a New Cuisine*.) Samuelsson began cooking as a youngster in Sweden. His studies at the Culinary Institute in Göteborg were followed by training in Switzerland, Austria, New York, and France.

It was in New York that he blossomed, intoxicated by the city's diverse flavors. After living in almost every neighborhood, Samuelsson settled on a place he could truly call home. Lured to Harlem by its beautiful buildings and history, he found a penthouse duplex with a roof terrace perfect for parties and relaxing.

Samuelsson will need to recharge. Aquavit has its 20th anniversary this month, and Merkato 55 just opened in New York's hip meatpacking district. Starbucks is selling a revamped version of his cookbook. He is planning a seafood place in Chicago and an Aquavit in Stockholm, and working on a line of culinary products. "It's great to have many creative outlets," he says. "It's in the mix that things get interesting."



< *"The type of occasion—birthday, quiet dinner with friends—determines the table setting. If you start with white or black, it creates contrast right away. Then I add layers and textures. Here, red plates add a pop of color." Berbere-crusted rack of lamb from* The Soul of a New Cuisine *(Wiley, $40).*

"DON'T CROWD YOUR HOME RIGHT AWAY. LEAVE SPACE FOR THE JOURNEY THAT YOU'RE GOING TO TAKE."



< *"I always wanted to live in Harlem. There are lots of good Senegalese restaurants in my neighborhood. There's also a great place on 125th that just says Soul Food on a big yellow sign. It's a fantastic place. They have a jukebox—for one dollar you get seven songs—and they cook you grits and a real southern breakfast." M & G Diner, NYC. 212-864-7326.*



v *"We worked with a Danish design firm for Aquavit, and we wanted stuff from all over Scandinavia from the '50s and '60s. These Dansk pepper mills by Jens Quistgaard made perfect sense." Vintage, from $135. hiandlomodern.com.*





< *"I find inspiration everywhere: from a poster on a train, or a piece of fabric. I go to the art store on Bond Street for supplies." Brushes from Blick Art Materials. dickblick.com.*

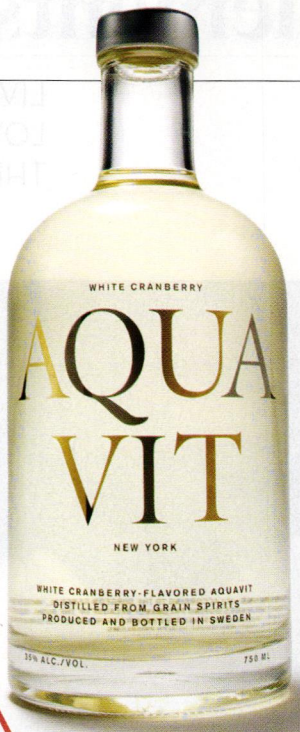
BEN RITTER (INTERIORS); CHLOE LIESKE (DINER); COURTESY OF BLUESTAR (STOVE); JOHN LAWTON (ALL OTHERS)



"We needed simple cutlery that felt right with Aquavit's aesthetic. These were perfect." Harmony flatware, $63 for a four-piece set. lekkerhome.com.

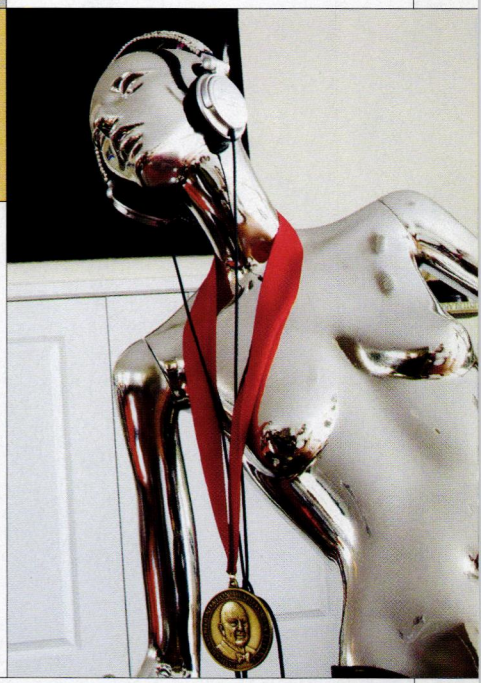
"There has always been something interesting about high school lockers. I found this one in SoHo and use it to store all of my shoes, which are probably 90 percent sneakers. The colors make the piece fun."





"We have our own cranberry aquavit. We make aquapolitans or just serve it straight." Aquavit New York White Cranberry, $30, at parkaveliquor.com.

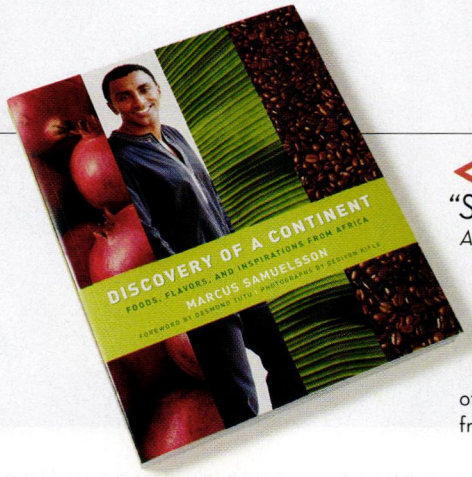
"I LIKE TO COOK WITH A LOT OF SPICES. THEY'RE A WINDOW INTO ANOTHER PERSON'S CULTURE AND ONE OF THE NICEST GIFTS YOU CAN GIVE SOMEONE."





"As a chef, I have certain things that I really care about. Having a good stove top makes cooking so much easier." 30" Residential Nova Burner, $4,320, BlueStar. bluestarcooking.com.

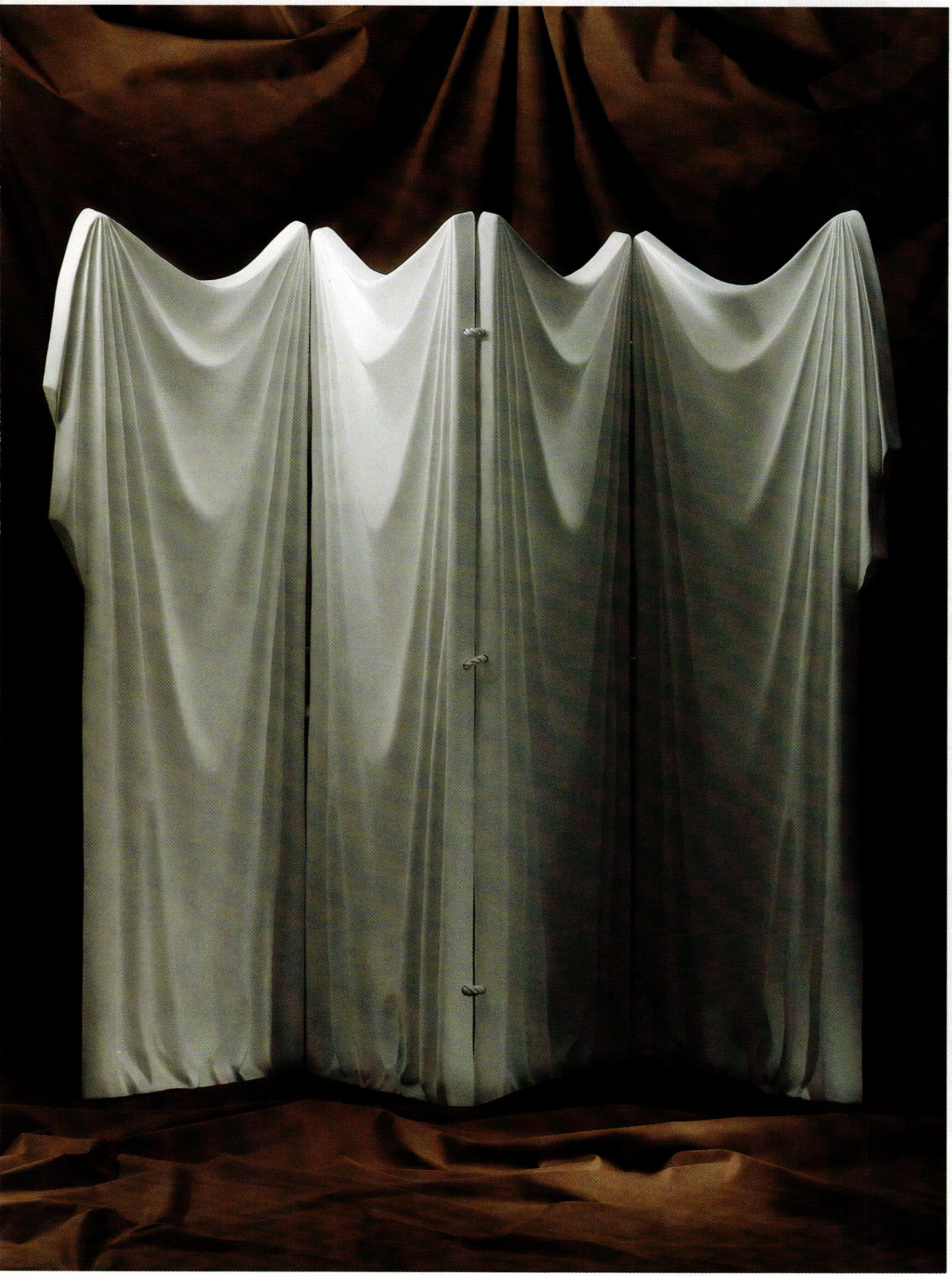
"I love to listen to music while I cook. Here's a favorite playlist." **Stevie Wonder:** "As." **Coldplay:** "Yellow." **Michael Jackson:** "Don't Stop 'Til You Get Enough." **Bob Marley:** "Stir It Up." **Sade:** "Paradise." **Timbuktu:** "Det Loser Sej." **The Police:** "Roxanne." **Mary J. Blige:** "Be Without You." **Sly & the Family Stone:** "Everyday People." **Prince:** "Adore." **Van Morrison:** "Crazy Love." **Nas:** "One Mic." Samuelsson's 2007 James Beard Award for best international cookbook hangs around the neck of a mannequin in his living room.



"So many of the stories about Africa are one-dimensional. To know Africa, we need to know it on many levels. The paperback version of my book, with a new title and some new recipes, is the first cookbook sold at Starbucks. I can't think of a better place for it to launch." Discovery of a Continent: Foods, Flavors, and Inspirations from Africa, $17. starbucks.com for locations.

Elements of a Room | Room Dividers

LIVING IN INFAMOUSLY ILL-PLANNED APARTMENTS, NEW YORKERS LOVE ROOM DIVIDERS. THESE NEW SCREEN GEMS PROVE THAT THE SIMPLEST OF FURNISHINGS CAN BE SOME OF THE MOST STRIKING



Gone are the days when Hollywood starlets ducked behind screens to change into smashing outfits, but the screen, or room divider, can still provide solutions to spatial dilemmas.

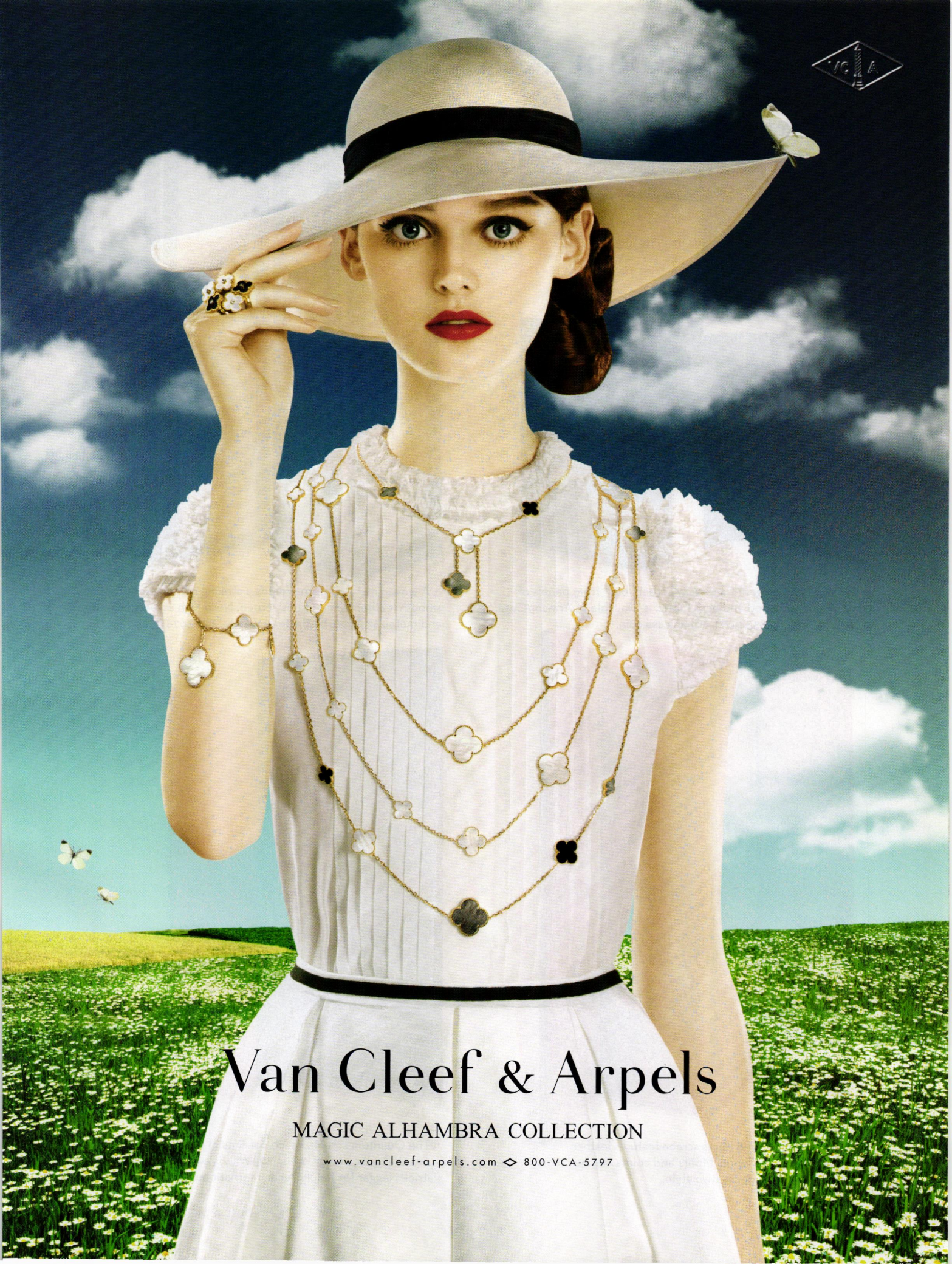
One of the most versatile of home furnishings, the screen can be used as anything from a temporary partition to an eye-catching backdrop. French designer Marc Bankowsky created a plaster and resin screen with a draping effect that belies the sturdy materials. He used it as a headboard. For sculptor Dan Bleier, "a screen is like a free-floating piece of artwork."

A screen's flat dimensions can also work as a surface for displaying intricate designs or unusual materials; an easy way to achieve this effect is by stretching a favorite piece of fabric over a frame. Yomo's silk chiffon and merino wool versions, and Holland & Sherry's leather appliqué on a hunting tweed fabric, each have the drama of a movie set. Use them in your decor, and all the home's a stage.

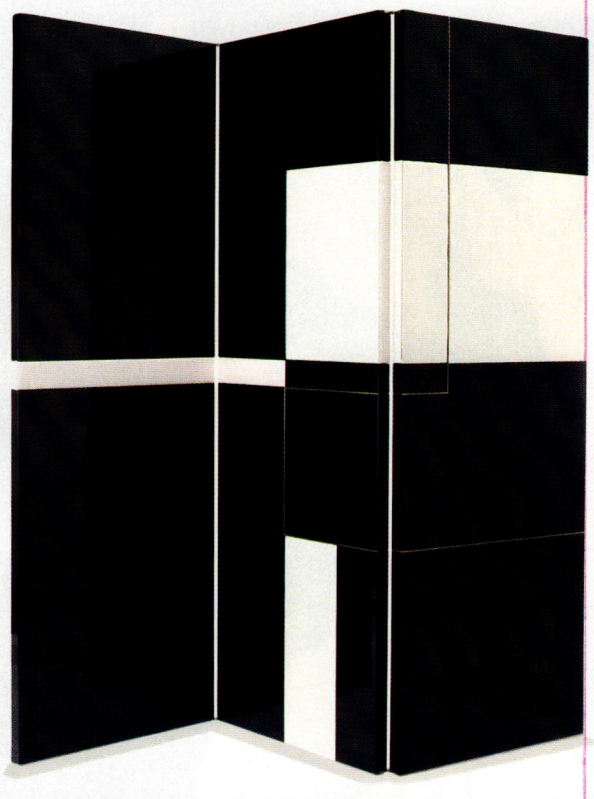
—GERALDINE DE PUY

Marc Bankowsky's ethereal Drapery screen is made of polyester plaster resin. $18,000, through Maison Gerard. maisongerard.com.

PRODUCED BY MICHAEL REYNOLDS ▪ PHOTOGRAPHED BY TIMOTHY HOGAN


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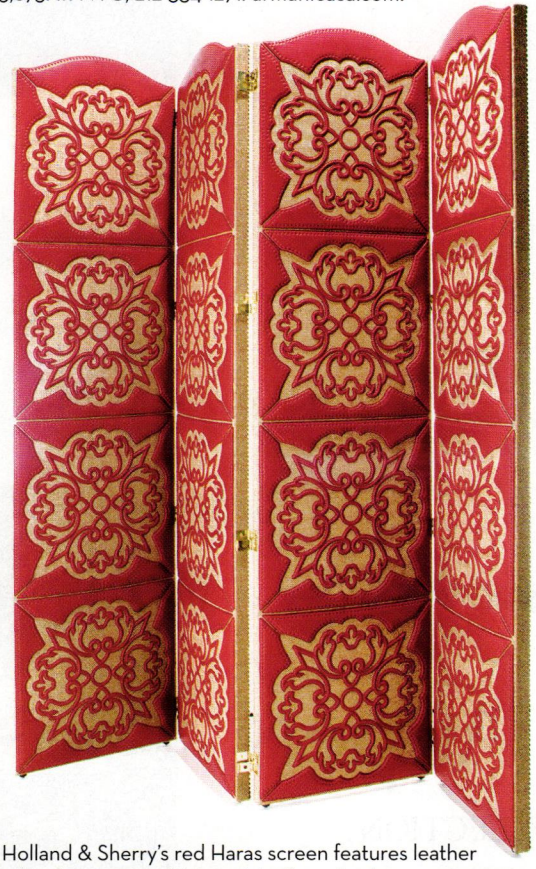
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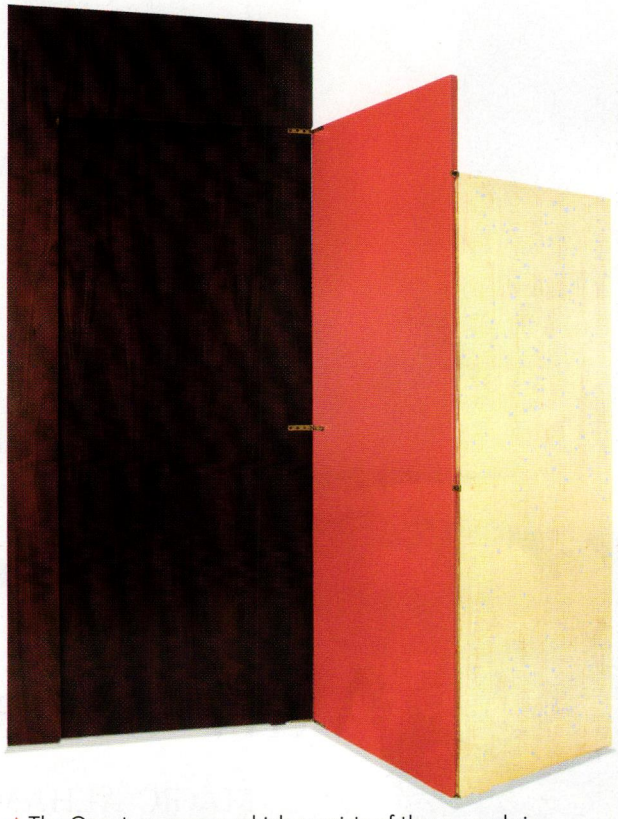
The sleek and elegant Radetzcky screen, built from panels of black lacquered wood and ecru fabric, is available at Armani/Casa, $13,875. In NYC, 212-334-1271. armanicasa.com.



A woven metal pattern creates a striking complement to the smooth leather frame of this screen. Nero high screen, in leather and metal, $24,400, by Bottega Veneta. 877-362-1715.



Holland & Sherry's red Haras screen features leather appliqué on a tweed fabric. Motifs and colors can be custom-designed to suit any decorative style.



The Quantum screen, which consists of three panels in walnut, lacquer, and gold leaf, $29,700, is a limited-edition item by Patrick Naggar for Ralph Pucci International. ralphpucci.net.

PHOTOGRAPHED BY FRANCESCO MOSTO; PRODUCED BY CHLOE LIESKE

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^ Yomo's delicate Chiffon Silk Road screen is made of silk chiffon fused with merino wool and chrome-plated stainless steel. $6,995, at Designlush, NYC. 212-532-5450.



^ The bright graphic pattern on Dan Bleier's yellow-and-white resin screen packs a punch and can be designed to order. $8,000, through the Dan Bleier Studio. danbleierstudio.com.



^ For those who want a more traditional look with a dash of Asian influence, Decorative Crafts' Peacock screen of hand-painted wood should do the trick. decorativecrafts.com.



^ The Nomad screen, designed by Jaime Salm and Roger Allen of Mio, is made from recycled craft paper and comes in a variety of shades. $56 for a 24-module pack. mioculture.com.



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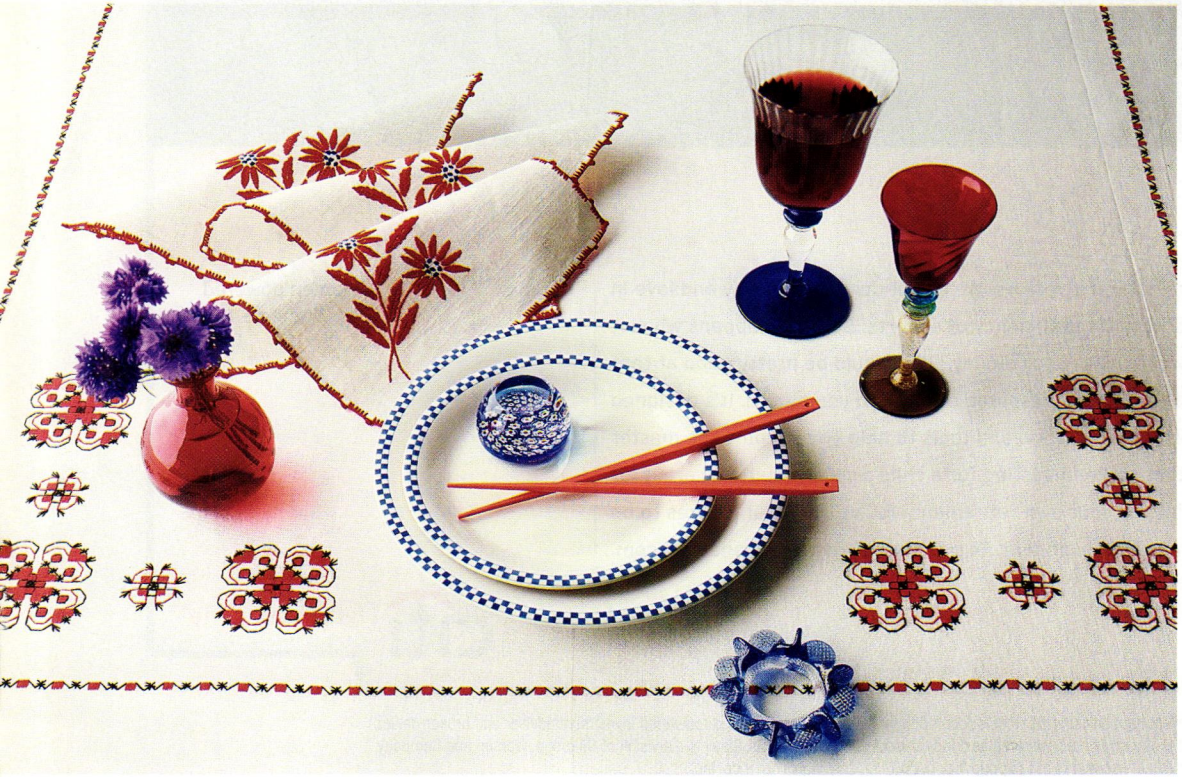
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At the Table | Curated Dining

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Shopping is the soul of New York—even at its art and design institutions, from major players like MoMA to the Ukrainian Museum in the East Village. Museum shops promise some of the best finds in the city, particularly for the table, whether you are drawn to exquisite—if pricey—treasures or more affordable wares. At left, a decadent Rococo setting: Tin Ware **PLATE** by Studio Job, $960, Cooper-Hewitt National Design Museum shop. 212-849-8355. Josef Hoffmann **CRUET STAND** in sterling silver, $2,800, Neue Galerie. neuegalerie.org. Baroque stainless-steel **SKEWERS** by Faces Ferran Adria, $50 for a set of four, Cooper-Hewitt. Josef Hoffmann's Fleckerl **WINE GOBLET**, $3,500 each, Neue Galerie.

Museum stores can be as homey as they are exotic. We paired delicate red and blue stemware with sweet embroidery. Glass **VASE** by Xochi, $9, Morgan Library & Museum. themorgan.org/shop. Embroidered **TABLECLOTH** and **NAPKINS**, from $55, Ukrainian Museum. ukrainianmuseum.org/shop. School of Koloman Moser dinner and salad **PLATES**, $45 and $28 each, Neue Galerie. Glass **PAPERWEIGHT** by Robin Lehman, $75 to $100, Morgan Library. Red **CHOPSTICKS** by Mikiya Kobayashi, $14, Japan Society Shop. japansociety.org. Blue/clear stem **WATER GLASS**, $1,750 for a set of six, red **LIQUEUR GLASS**, $1,875 for a set of six, and blue **NAPKIN HOLDER**, $75, all by Murano. Available at the Dahesh Museum of Art. daheshmuseum.org.

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<Embroidered **TABLECLOTH**, $150, Ukrainian Museum. ukrainianmuseum.org/shop. Ceramic pomegranate **DISH**, $36, Jewish Museum. 212-423-3333. Hand-painted Turkish Iznik **PLATES**, from $66, Dahesh Museum. daheshmuseum.org. Egyptian glass **PITCHER**, $20, Brooklyn Museum. brooklynmuseum.org. Vivianna **FLATWARE**, $160 for a five-piece setting, MoMA Store. momastore.org. Heart-shaped **COFFEE SPOON**, $28, American Folk Art Museum. 212-265-1040, ext. 124. Grass **VASES** by Claydies, from $80, Cooper-Hewitt. Ceramic **MUG** and **SAUCER** by Charlotte Barkowski for Akkal Ceramics, $42, Museum of Arts & Design. 212-956-3535, ext. 157.

<Handcrafted textures and exotic patterns in bright bohemian colors are best paired with chunky ceramicware, above. But the artisan's touch can also be felt in the sharp, graphic statement of black and white. Fokus polka-dot **PLACE MAT** by Marimekko, $14, available at Scandinavia House. 212-847-9737. Flowers **PLACE MAT**, $32, MoMA Design Store. Crinkle **SAKE SET** in porcelain, $48 for a three-piece set, Japan Society. japansociety.org. Bottna **PLATE** by littala, $32, Scandinavia House. Usuhari **SAKE GLASS**, $50, Japan Society. Noguchi **KNIFE** and **FORK**, $130, and **SPOON**, $80, Noguchi Museum Store. noguchi.org.

—GERALDINE DE PUY

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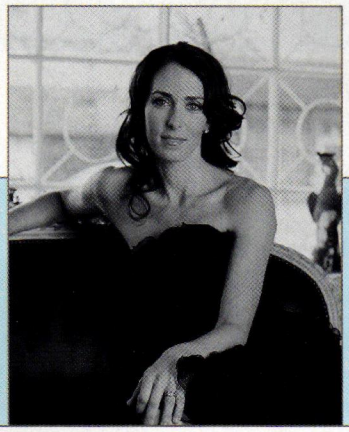
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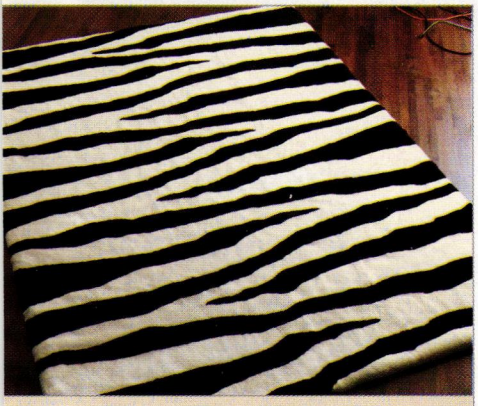
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Ruthie Sommers

What's hot now? We asked celebrity designer and owner of Chapman Radcliff Home Ruthie Sommers for trends she is seeing and things she loves, all available from Horchow.com. Here are a few of her favorite design fixes and tips for bringing the trends home with style and ease.



"How divine to walk over this plush rug every day in bare feet! I love the bold zebra pattern."



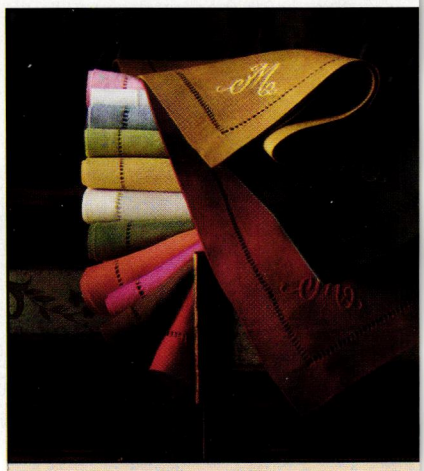


"This is an amazing find and incredibly similar to an antique French chandelier I saw at auction."



"This mirror perks up a foyer entrance or seaside retreat—and is the perfect addition to a decadent power room."

"What a spectacular piece! The attention to detail on this secretary is exquisite, with its mirrored doors and hand-painted drawer fronts. It works beautifully in a formal living room or as a desk in a bedroom."



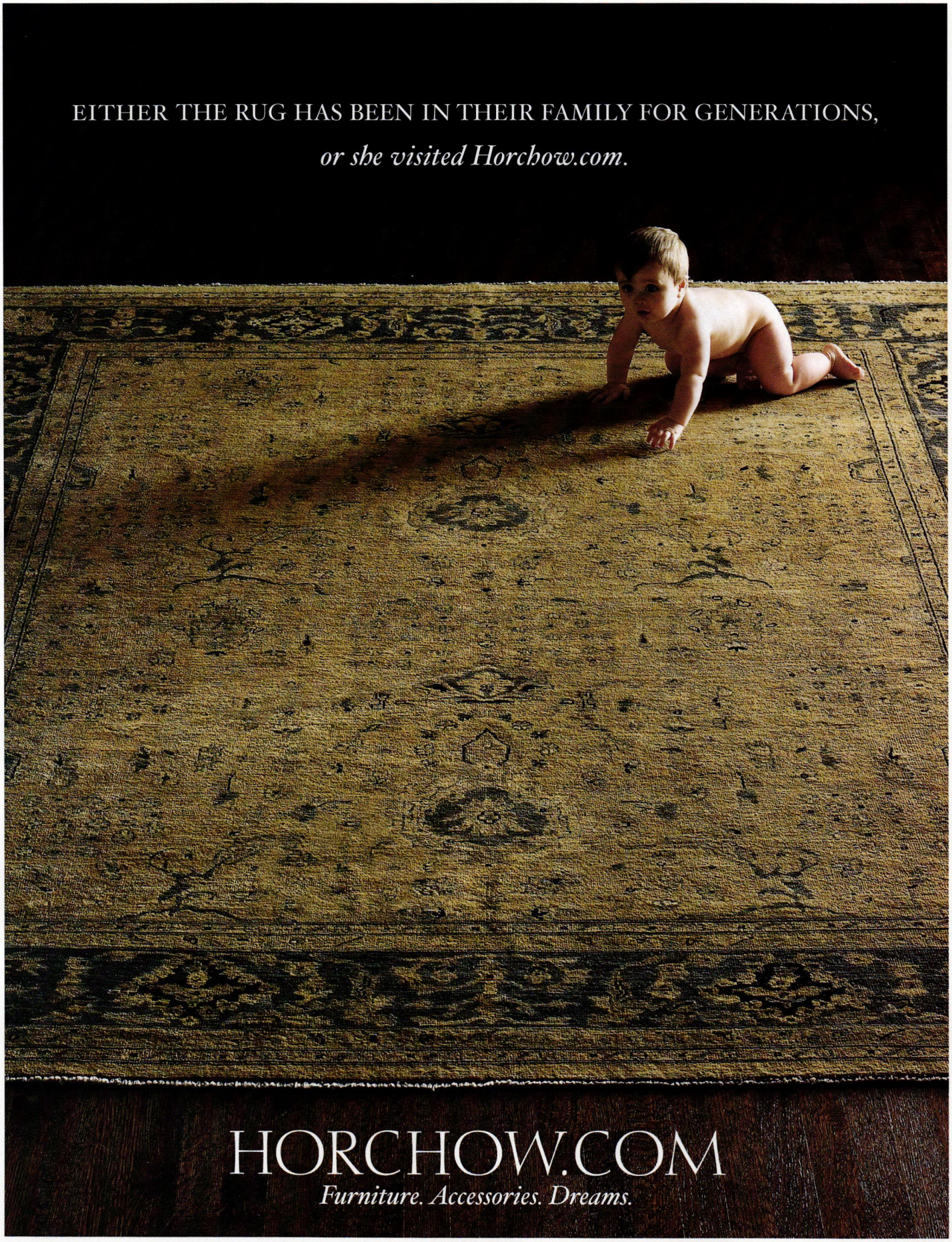
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ALEXA HAMPTON is president and featured designer of the New York-based Mark Hampton, LLC, a world-famous design firm founded in 1976 by her late father, Mark Hampton. Whether designing a private yacht, a sprawling residence, or a luxury screening room, Alexa brings her eclectic style to each project. A graduate of Brown University, she has won many awards and accolades and has been profiled by the media on numerous occasions. In addition to creating great interiors, Alexa lectures about design around the country.

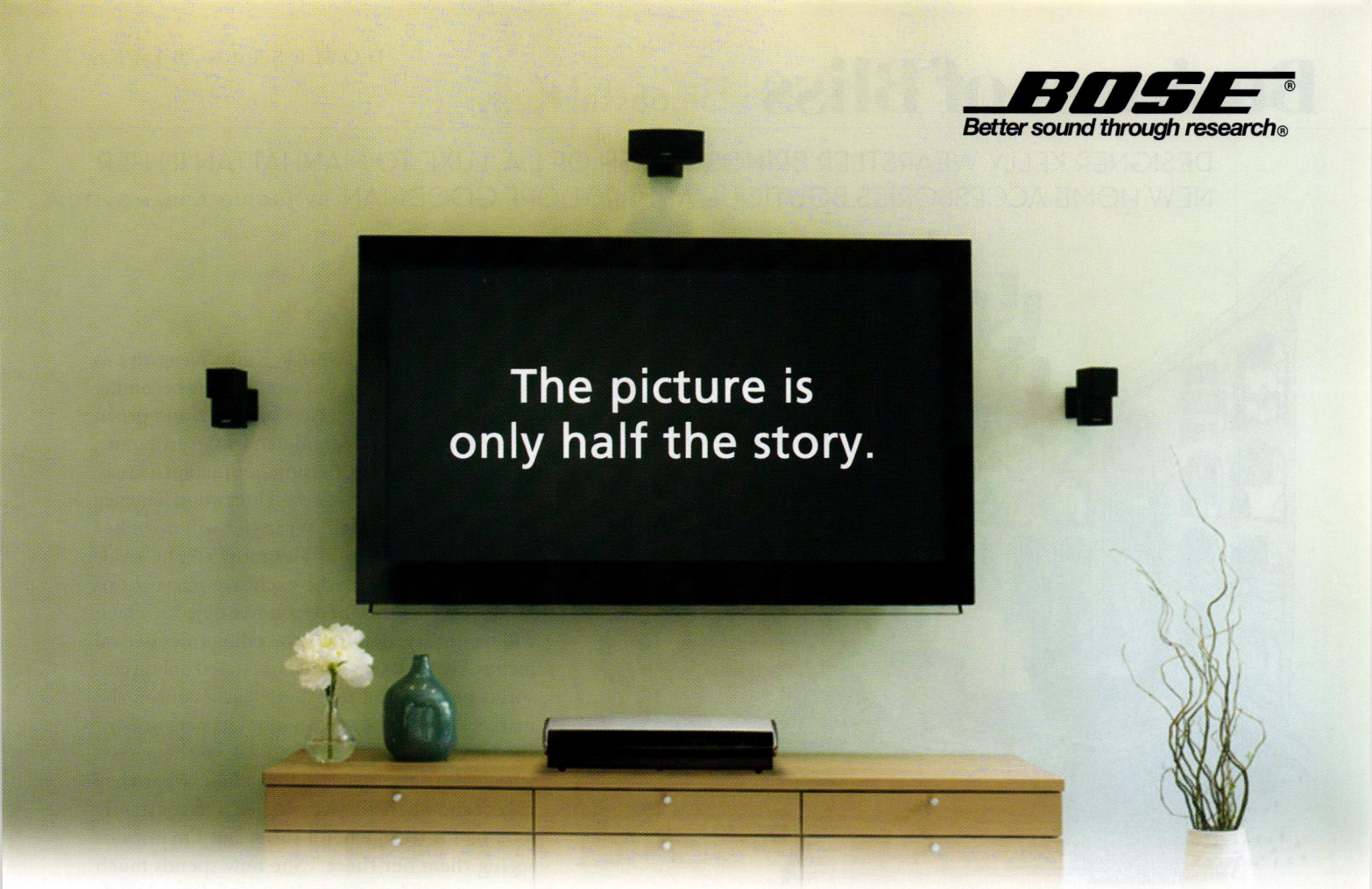
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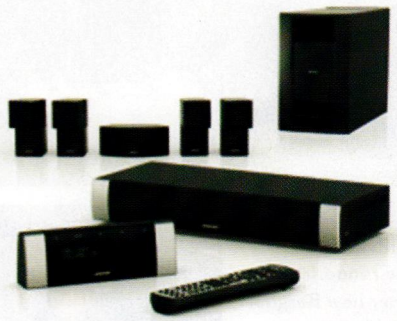
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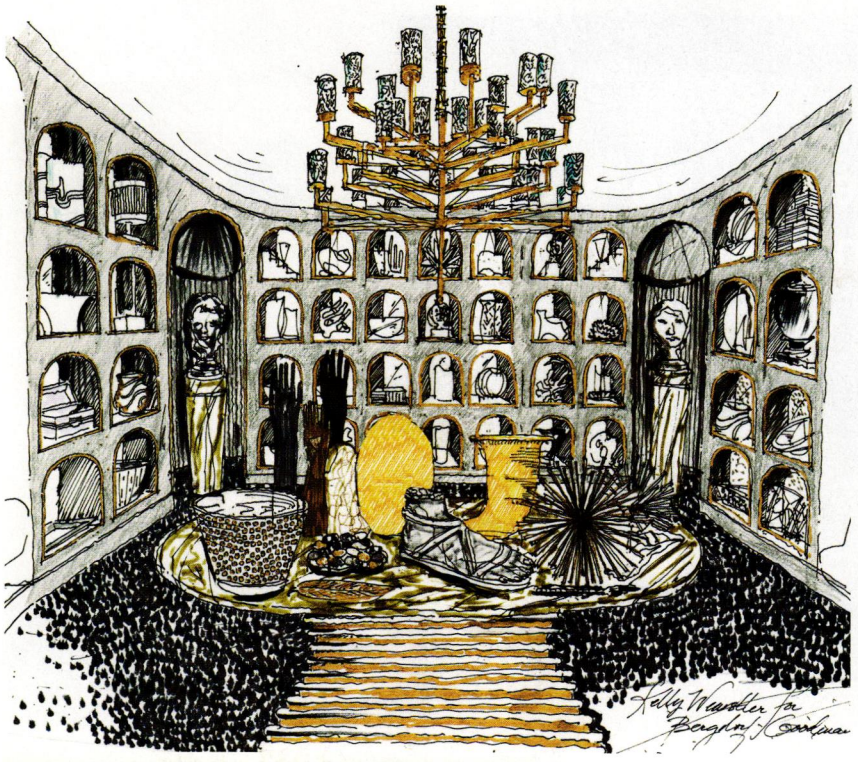
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Business of Bliss | Bicoastal Kelly

DESIGNER KELLY WEARSTLER BRINGS A DASH OF L.A. LUXE TO MANHATTAN IN HER NEW HOME ACCESSORIES BOUTIQUE AT BERGDORF GOODMAN BY INGRID ABRAMOVITCH



INTERIOR DESIGNER Kelly Wearstler is based in Los Angeles, but New York is becoming the apple of her eye. Her luxe blue-and-green decor for Bergdorf Goodman's BG restaurant, completed in 2005, became an instant classic with its Fifth Avenue–meets–Hollywood Regency visual sparks. This fall, Wearstler will open her first boutique, also at Bergdorf's. The oval-shaped space will be the exclusive purveyor of Wearstler's new line of decorative objects, which will be displayed in floor-to-ceiling rows of oval niches. Wearstler says she chose to sell only accessories because she felt there was a void in the market. "Accessories give a room its personality," she says. "Like books, they speak to the person who lives in the space, tell us about what they collect and where they've traveled. I'm constantly looking for them when I shop, and I'm just not seeing them out there." She now spends much of her time designing huge hotels and resorts for the Kor hotel group (owned by her husband, Brad Korzen). Since Wearstler needs so many items, she now designs them herself, and has them manufactured around the globe. The Bergdorf's boutique will feature seasonal collections of about 75 of her accessories. This fall's assortment includes a Greek foot in marble. "It's a stately accessory which could work in a modern or traditional environment," she says. "I'd put it on a tabletop or a mantel, or as part of a tablescape on a credenza." A marble silhouette of a face is "very 1980s," she says. The largest object is a 30-inch-tall ceramic matchstick vase in black and white. "It would be amazing in an entry or on a pedestal, with or without flowers," she says. Why would an Angeleno make her retail debut in New York? "I like Bergdorf Goodman's take on tradition and innovation," she says. "And they asked me."







Wearstler—at home, near right, in L.A.—drew the rendering, top, of her new Bergdorf Goodman boutique. ■ There, accessories she designed—such as the ceramic Tangle vase, $695, far right, and, above, from left, Knot dish, $625, Thorn goblet, $425, and Thorn compote, $265—will be enticingly arrayed in niches.

Design Happening 2007 *Ticket holders can be design star Kelly Wearstler's private guests on October 19 for a preview of the new boutique, followed by an in-store party. For tickets, go to designhappening.com.*

COURTESY OF KELLY WEARSTLER (SKETCH); FRANCESCO MOSTO (PRODUCTS); COURTESY OF MARK EDWARD HARRIS (PORTRAIT)


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Real Estate | Brooklyn Lodger

PROPERTY TYCOON ELIZABETH STRIBLING IS MOVING FROM A SWANKY MANHATTAN ZIP CODE TO THE BOOMING BOROUGH ACROSS THE RIVER



Stribling on the site of her future penthouse on the roof of One Brooklyn Bridge Park, a condominium with enviable views of Manhattan.

THERE ARE STILL Manhattanites who refuse to be seduced by the charms of Brooklyn. Elizabeth Stribling is not among them, though she certainly fits the profile: longtime resident of a swank Upper East Side neighborhood, head of the luxury real estate firm Stribling & Associates, board member and patron of several high-profile New York City cultural and charitable organizations. Yet Stribling has actually been crossing Brooklyn Bridge for years to attend performances at the Brooklyn Academy of Music and to forage among the ethnic food shops in such far from fashionable neighborhoods as Bay Ridge. Now she is moving to One Brooklyn Bridge Park, a massive waterfront building, formerly owned by the Jehovah's Witnesses, that is being turned into sleek condominiums by R.A.L. Companies. When R.A.L. engaged her firm to handle the property, Stribling paid a visit, took one look out over the water toward Manhattan, and said to herself, "Wow! You can't do better than that." Well, you can do a little better if you decide, as she has, to construct a custom-designed penthouse on the building's roof. From there the panorama of Manhattan is spectacular, of course, but, in the other direction, her penthouse will frame views of the leafy streets of Brooklyn—the best of all possible worlds for someone equally at home in both places.

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Heart of Design | Seeking Shelter

HOW NEW YORK'S BEHUN/ZIFF DESIGN IS TURNING A TRANSITIONAL HOUSING FACILITY IN MANHATTAN INTO A HOME BY GERALDINE DE PUY

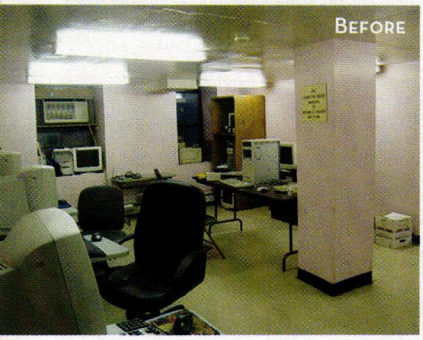


LOW-INCOME HOUSING has long meant low-quality design. In New York City, that may be changing, thanks to the efforts of those like Kelly Behun and Natasha Ziff, of Behun/Ziff Design. Through their friend Jessica Seinfeld—who in 2001 founded Baby Buggy, an organization that donates "gently used" infant supplies to needy families—Ziff and Behun teamed up with Women In Need, a nonprofit group that, among other things, operates transitional housing facilities for homeless women and children. Behun and Ziff became the group's de facto beautification committee, and their first project was to redecorate the children's recreational rooms at one of Women In Need's housing sites in Manhattan. "We really wanted to do something for children—we're both parents, and this residence is for families—but the space was a design challenge: a basement, with low ceilings, little light, and sad colors," says Behun. "There wasn't a single thing we kept."

Behun/Ziff funded the entire project, which took two months, on a budget of $20,000. (A further $10,000 was spent on computers for the kids.) "We enjoy doing things inexpensively," says Ziff. "It forces you to be creative." The result of their work is a pair of cheerful rooms painted in vivid colors such as orange and sky blue. The furniture is from places like IKEA and Urban Outfitters, and Behun/Ziff even located a company that makes slipcovers specifically for IKEA furniture. "We spent a little more on lighting," says Behun. "We wanted fun, happy fixtures. We painted the concrete walls outside the windows yellow to reflect light."

Other details included new radiator covers and air conditioners, and accents from Target and the Conran Shop. An awkward structural column was revamped into an art installation by painting it with geometric lines in bold colors. When the children saw the finished rooms, they were jubilant. "The children were our most important clients," says Behun. "We wanted them to feel proud and valued."

What's more, the work of Ziff and Behun will make it easier for other designers to get involved. "We know which companies donate, and where to buy things," says Ziff. "It'll be simple to follow our lead." Here's hoping others do. [women-in-need.org]







Ziff, left, and Behun in the renovated rec room, top, furnished with a dots rug and an orange dog ottoman, both from CB2 Catalog. "When we saw the rooms, they seemed so far from what they could be," says Ziff. "It was overwhelming." But not impossible, as the center photos prove. Tables and chairs from IKEA; patchwork chair from Urban Outfitters. The designers brought in floating shelves from the Container Store and computers from Best Buy, bottom.

JESSICA ANTOLA (PORTRAIT); MARTIN SOBEY (AFTER SHOTS); COURTESY OF BEHUN/ZIFF DESIGN (BEFORE PHOTO)


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I've been going to **JOE'S DAIRY** for nearly 25 years for its sensational smoked mozzarella (2), which is made in the store's backyard and is available after 4 P.M. 156 Sullivan Street. 212-677-8780.

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Go at once to the **DOUGHNUT PLANT** and order the square one (4) filled with coconut cream or one of the seasonal flavors. 379 Grand St. 212-505-3700. doughnutplant.com.

BABYCAKES NYC's organic cupcakes (5) are delicious, and some are dairy- and gluten-free. 248 Broome St. 212-677-5047. babycakesnyc.com.

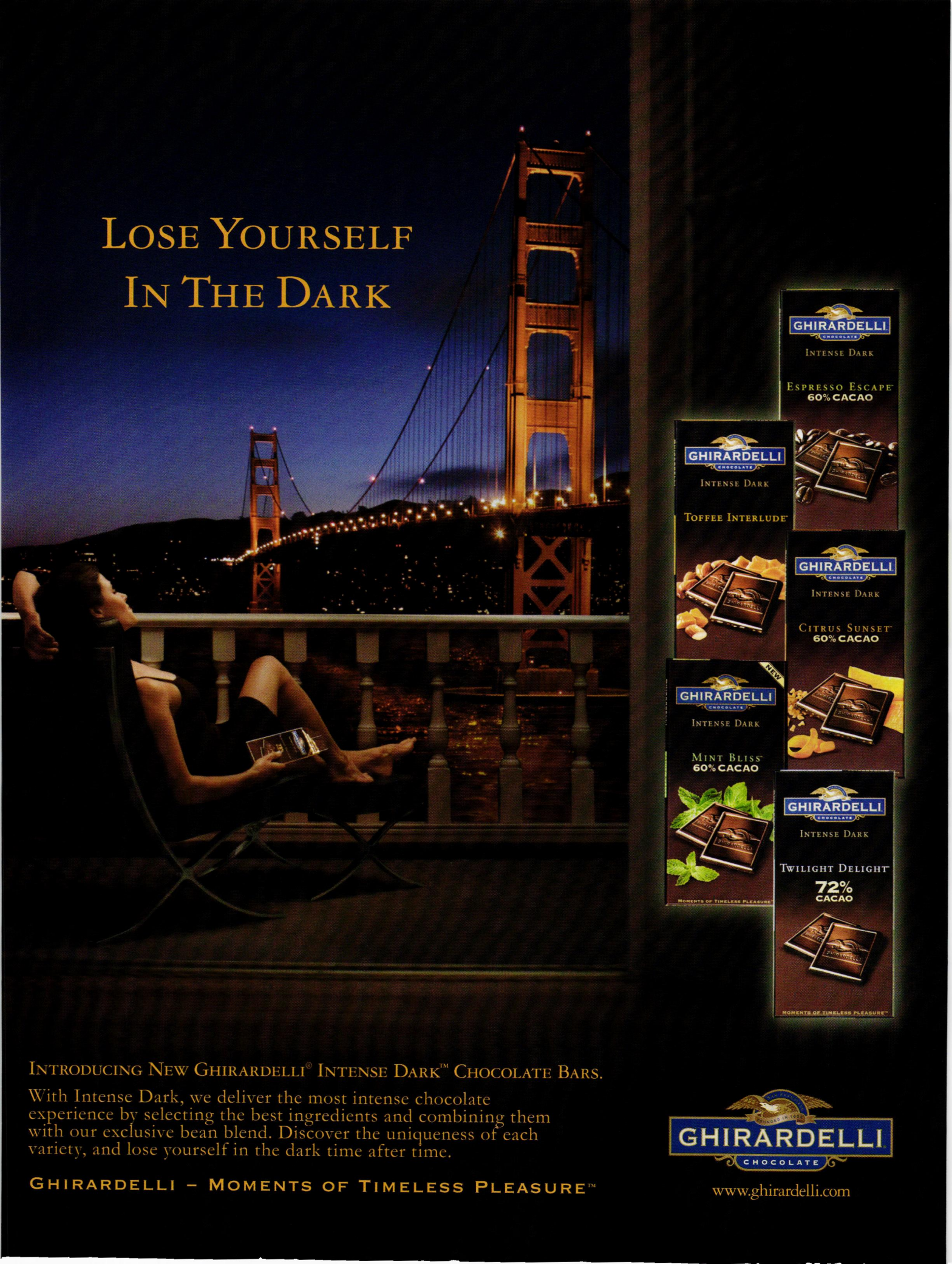
If you love Peking duck (6), the **PEKING DUCK HOUSE** is the place to have it—crispy skin and moist, tender meat. 28 Mott St. 212-227-1810. pekingduckhousenyc.com. Order too much, and pair the leftovers with **BROOKLYN** lager (7). 718-486-7422. brooklynbrewery.com.

RUSS & DAUGHTERS dates from 1914 and specializes in smoked fish—salmon (8), sable (9), and chub (10), to name a few of the offerings. A local baker is responsible for hand-rolling the most perfect-looking bagels (11) you've ever seen. The store can also provide you with insulated bags to keep your catch cold on the way home. 179 East Houston St. 212-475-4880. russanddaughters.com.

The bialy (12) is the bagel's overlooked sibling. **KOSSAR'S** bialys are handmade and baked in a brick oven. Add cream cheese and discover something better than a bagel. 367 Grand St. 877-424-2597. kossarsbialys.com.

PHOTOGRAPHED BY JONATHAN KANTOR

houseandgarden.com For recipes and food news, see Lora Zarubin's blog, Eating Around.



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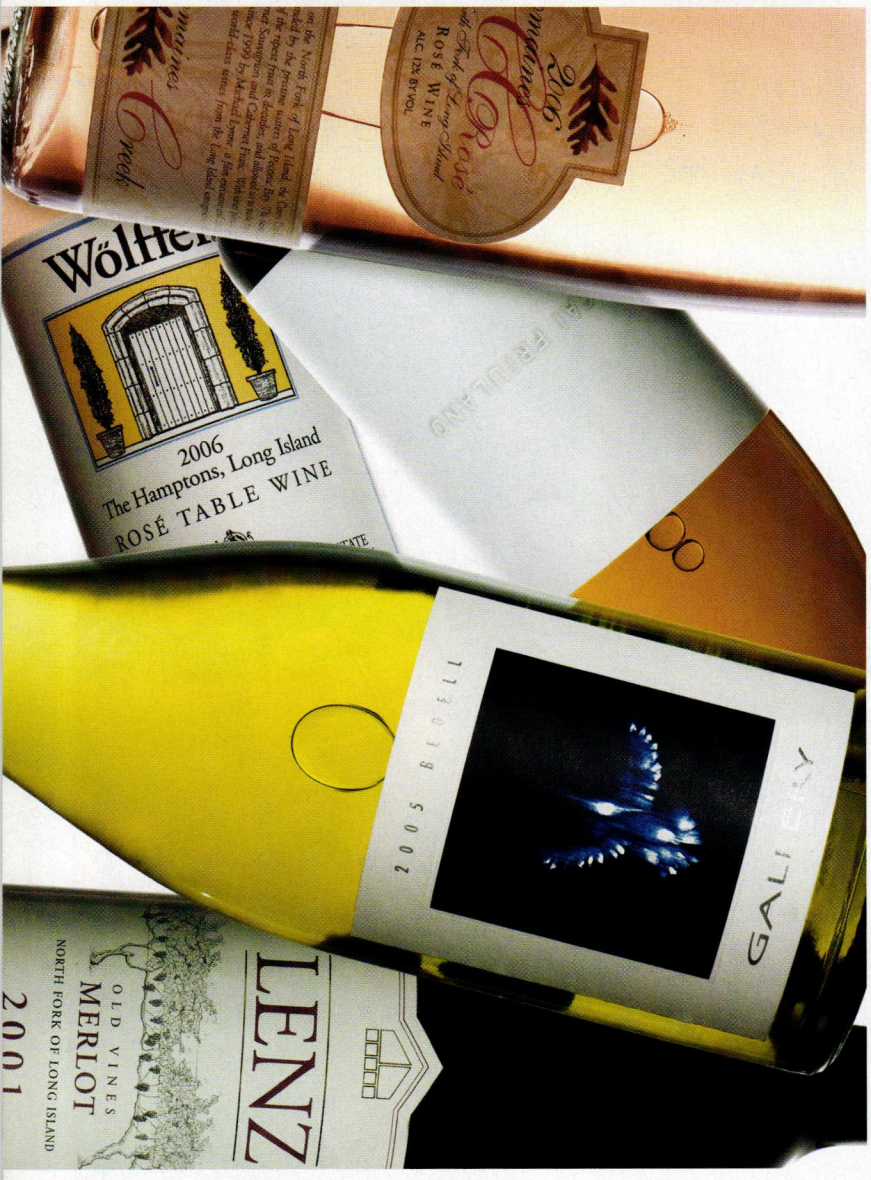
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Uncorked | North Fork Surprise

LONG ISLAND WINE MAKING HAS DEFINITELY ARRIVED WITH SOME EXCELLENT WHITES AND A FEW VERY GOOD REDS BY JAY MCINERNEY



FOR THE PAST 20 YEARS, I've been visiting the East End of Long Island—one of the most beautiful, and expensive, landscapes in North America—but I have so far refrained from writing about the local wine. Despite periodic announcements of breakthroughs and blind-tasting triumphs, I wasn't convinced that Long Island wines were ready for prime time, or for my table. It hardly seemed like a positive indicator for the region when the vines at well-regarded Schneider Vineyards were ripped up to make way for a horse farm. But after spending the summer tasting and visiting wineries, I'm newly optimistic about what's happening in my own backyard.

Long Island winemakers haven't had it easy. Developers covet their land; the local wildlife covets their fruit. As I write this, I'm looking out the window at seven deer munching the lawn. Deer love grape vines. Eastern Long Island is also on the flight path of numerous migratory birds, most of which love grapes. Fencing and netting are an expensive necessity here, but there's no defense against Hollywood. The fact that merlot is the grape on which most Long Island vintners have been betting the farm seemed at first unfortunate in the wake of the 2004 film *Sideways,* in which that grape was cast as a cheesy villain. And yet the reds that really got me excited this past summer were, in fact, merlots: the 2001 Lenz Old Vines Merlot and the 2001 and 2002 vintages of the Grapes of Roth, made by Long Island veteran Roman Roth. These wines represent a happy medium between fruity California and earthy Bordeaux. Cabernet franc also has its proponents here, but the real news, for me, is the quality and freshness of the white wines and the rosés.

The East End of Long Island looks a bit like a lobster claw aimed at France. Along with fishing, potato farming was the backbone of the local economy on both the upper and lower parts of the claw. In 1973, Louisa and Alex Hargrave planted the first vinifera vines on the North Fork, where the two were soon joined by Kip Bedell and several other incurable optimists. Five years later, Hamburg-born playboy-entrepreneur Christian Wölffer bought a potato farm on the South Fork, which he turned into Sagpond Vineyards.

Geologically and meteorologically, the North Fork and the South Fork are fairly similar, with their sandy soils and their marine-influenced weather. Culturally, they are as dissimilar as Fitzgerald's East Egg and West Egg. The South Fork encompasses the Hamptons, the summer playground of Manhattan's plutocracy. The North Fork, home to some 30 wineries, has a certain *Mayberry RFD* ambience, an agricultural vibe that reminds some transplanted Californians of Napa Valley B.M. (before Mondavi).

John Irving Levenberg, the diminutive winemaker at Bedell Cellars, is one of those transplants. "We have a chance to do something unique in the wine world," he says. "That's why I came here." When he was working for Paul Hobbs in Sonoma, Levenberg produced super-ripe alcoholic chardonnays that weighed in at more than 15 percent alcohol. Long

PHOTOGRAPHED BY JONATHAN KANTOR


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Uncorked | North Fork Surprise

Island, with its cooler climate, produces wines with higher natural acidity and lower alcohol, and Levenberg is not the first to suggest—and hope—that the wine world is moving in that direction.

Founded by Susan and Kip Bedell in 1979, the bootstrap operation was purchased in 2000 by Michael Lynne, the Brooklyn-born cochairman of New Line Pictures. Lynne's deep pockets and new high-tech winery have raised great expectations. Bedell's recent reds are indeed promising, but the whites are already there. Levenberg makes a wonderfully delicate gewürztraminer and two exotic, complex blends: Taste White and Gallery.

Flying in the face of the local merlot mania, Channing Daughters Winery, in Bridgehampton, specializes in white varietals and white blends, which are garnering good press and finding space on Manhattan wine lists. "We believe Long Island is a white wine region," says winemaker Christoper Tracy, another California transplant. "We also believe in blending, because we think we can make more complex wines." The blends are partly inspired by the whites of Italy's Friuli region, the climate of which Tracy finds similar to the East End's. My favorite is the Mosaico, an exotically aromatic, viscous, and complex blend of pinot grigio, chardonnay, sauvignon blanc, Tocai Friulano, gewürztraminer, and muscat. Tracy also bottles single-varietal examples of Tocai Friulano and pinot grigio, both of which may be the best new-world examples I've encountered, and they're both great with the local littleneck clams. He also produces three excellent rosés, which cost about a third of the Domaines Ott rosé, the fashionable quaff here in the Hamptons.

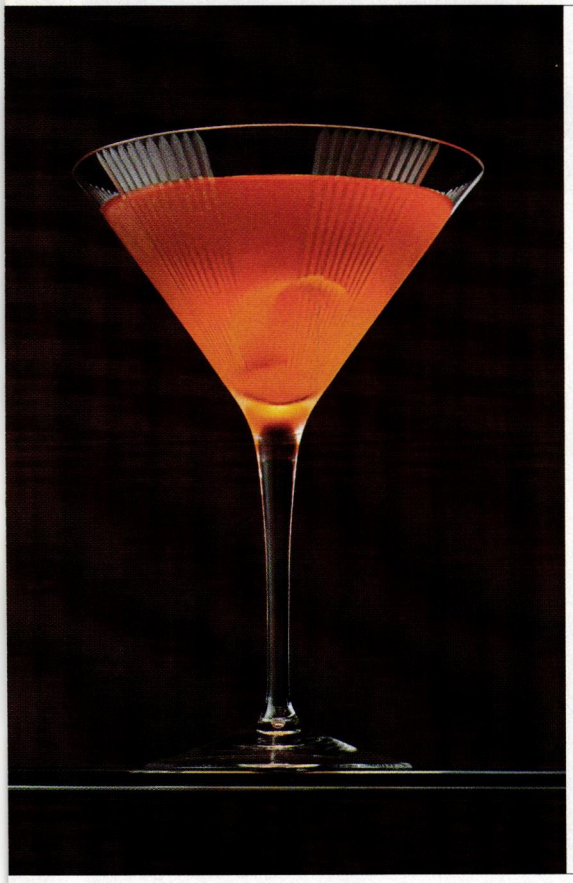
If Channing Daughters' Mudd Vineyard Sauvignon Blanc is any indication, that varietal would seem to have great potential on the East End. In fact, the most impressive white wine I've tasted in months is Paumanok Vineyard's botrytised, late-harvest 2005 sauvignon blanc, an exquisite nectar that resembles a German eiswein.

Like several East End wineries, Channing Daughters also produces chardonnays in two styles, one lean and racy (Scuttlehole) and the other (L'Enfant Sauvage) fat and buttery—what I call lobster chardonnay. Despite the abundance of lobsters out here, I think the unoaked style is best suited to the climate. Long Island will never be able to compete with Napa and Sonoma in the Pamela Anderson School of Chardonnay. But as Long Island winemakers hone their craft, they are offering an increasingly attractive and sophisticated set of alternatives to the muscle-bound cabs and buxom chards of the West.

THE OENO FILE

- **2001 Grapes of Roth Merlot** A gorgeous wine with a little eucalyptus on the nose and a lot of plummy fruit in the glass. The '02 is a bigger, more structured version, which needs another year in bottle. Order from thegrapesofroth.com. $50
- **2005 Bedell Cellars Reserve Merlot** Shortly after winemaker John Irving Levenberg arrived at Bedell, he watched the 2005 merlot get pummeled with eight days of post-hurricane rain. Amazingly, the merlot survived and prospered in this well-structured, tobacco-infused, medium-bodied red. $40
- **2006 Channing Daughters Mudd Vineyard Sauvignon Blanc** Light and grassy, with lots of lemon and grapefruit. Gramercy Tavern goes through 100 cases of this by the glass each year, and no wonder. $20
- **2004 Lenz Winery Gewürztraminer** This smells more like a Riesling, but on the palate it has plenty of exotic lychee-nut gewürtz character. $20
- **2003 Wölffer Estate Reserve Chardonnay** A sophisticated chardonnay that could pass for chablis with its pronounced mineral streak and its svelte profile. California doesn't make them like this. A great value at $19.50.
- **2006 Paumanok Vineyards Late Harvest Sauvignon Blanc** Wow! The honeyed richness is held in balance by the backbone of zingy acidity. A perfect marriage of grapefruit and honey, with a voluptuous viscous texture. $40

For information on buying wine, go to houseandgarden.com and click on Wine and Food.



At the Bar

THE MANHATTAN EAST

Like design aficionados, cocktail makers adore novelty. In honor of *House & Garden*'s Design Happening 2007, blended spirits maestro Dale DeGroff—a.k.a. King Cocktail—concocted a variation on the classic Manhattan. DeGroff's Manhattan East combines bourbon with Canton ginger liqueur for a snappy marriage of the spicy root and cognac. "My guess was that readers of *House & Garden* might prefer a culinary, lighter-style cocktail," he says. How does it taste? Think of traditional decor accented with a bright and buoyant lacquerware screen: you first savor earthy, brawny bourbon flavors, but the finish is a tingling ginger blast. Now, *that's* a well-built drink.

- 1 1/2 oz. Maker's Mark bourbon
- 1/2 oz. dry sake
- 2 dashes Peychaud's bitters
- 1 oz. Canton ginger and cognac liqueur

Combine, stir with ice, and strain into a chilled martini glass. Garnish with orange peel.



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what we're seeing

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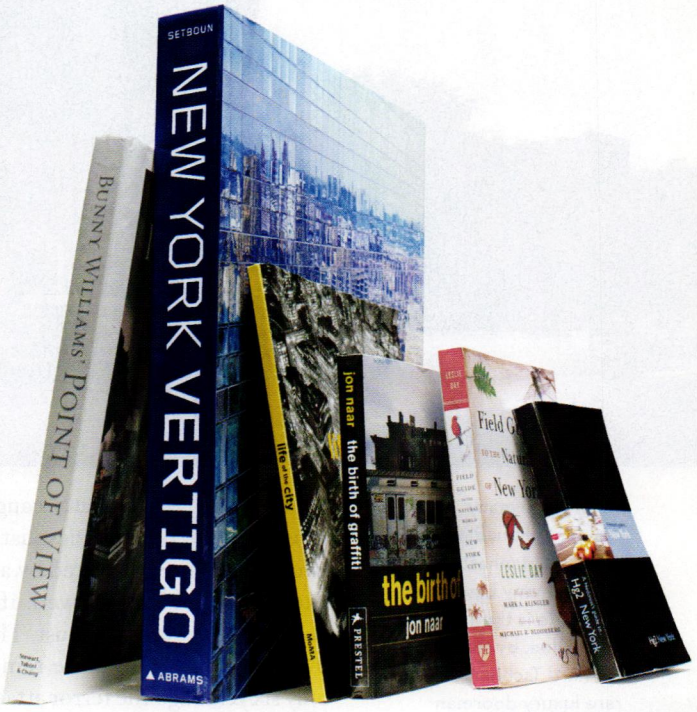


EXHIBIT

One of the most exquisite of Japanese art forms is the cultivation of chrysanthemums—*kiku,* in that nation's language—into intricate living displays that celebrate both autumn and the imperial family. Starting October 20, the New York Botanical Garden, in collaboration with Tokyo's Shinjuku Gyoen National Garden, will present the most extensive *kiku* exhibit ever seen outside Japan. The show, five years in the planning, uses techniques dating back 1,500 years, including *ozukuri* (in which a single plant is coaxed to produce hundreds of simultaneous blooms), *ogiku* (numerous types of chrysanthemums grown to form a pattern), and *kengai* (small-flowered plants trained to cascade like waterfalls). The centerpiece of a monthlong tribute to Japanese culture, the exhibition, says NYBG vice president Todd Forrest, "unites art, science, and nature in a way that only horticulture can." nybg.org. —MELISSA OZAWA

BOOKS

Craving "that space between: between sky and earth, between heaven and men," Michel Setboun took photographs of and from skyscrapers. **NEW YORK VERTIGO** (Abrams, $40) is a dramatic portrait of the metropolis as we rarely see it. A very different and important urban document is **THE BIRTH OF GRAFFITI** (Prestel, $25). In 1973—a pivotal time in "writing," as those creating graffiti called it—Jon Naar shot thousands of pictures. His chronicle is a fine reminder of a raw, exciting movement when New York was gritty. **LIFE OF THE CITY** (DAP/MoMA, $20) is a glorious, sometimes wacky collection of images from the Museum of Modern Art, each a perfect representation of what sets New York apart. For luxurious evidence that the city is the center of the decorating world, there's **BUNNY WILLIAMS' POINT OF VIEW** (Stewart, Tabori & Chang, $60), a compendium of the designer's 30 years of creating "backdrops for living." Want directions to the off-the-beaten path? Try **A HEDONIST'S GUIDE TO . . . NEW YORK** (Hg2, $19), a hipster's manual of hotels (rated on atmosphere and style), clubs, even where to rent a bike. Or take a hike and bring along Leslie Day's **FIELD GUIDE TO THE NATURAL WORLD OF NEW YORK CITY** (Johns Hopkins, $25). This little gem fills you in on everything finned, furred, feathered, or leafed, and how to find it, in all five boroughs. —KATRINE AMES



DESIGN DATEBOOK

OCTOBER 19 TO 21
INTERNATIONAL VINTAGE POSTER FAIR Dealers at the Metropolitan Pavilion will offer more than 10,000 original advertising graphics, ranging from dreamy Art Nouveau pieces to bold, buoyant mid-century works like this Braniff Airlines poster, right. posterfair.com.



NOVEMBER 1 TO 3
"THE BQE," BROOKLYN ACADEMY OF MUSIC A highway inspires art: BAM's 25th Next Wave Festival will feature the premiere of composer Sufjan Stevens's musical and cinematic interpretation of the much traveled, and much reviled, Brooklyn-Queens Expressway. bam.org.

NOVEMBER 2 TO 18
"BERLIN IN LIGHTS," CARNEGIE HALL AND OTHER VENUES The vibrant German capital's cultural embrace of the classic and the cutting-edge will be celebrated in musical performances, screenings, exhibits, and lectures. carnegiehall.org/berlininlights. —GERALDINE DE PUY

TAKASHI KIKUCHI; BEN RITTER; COURTESY OF THE INTERNATIONAL VINTAGE POSTER FAIR (CLOCKWISE FROM TOP LEFT)

THE CHANGING FACE OF NEW YORK

THE CITY THAT NEVER SLEEPS IS IN THE THROES OF A MAJOR MAKEOVER, BUT WILL ITS ESSENTIAL NATURE SURVIVE THE FACE-LIFT? by martin filler



Among the many residential buildings rising on Manhattan's once slummy Lower East Side is the 16-story Blue, by architect Bernard Tschumi. A rare luxury doorman condo, it stands on the former parking lot of Ratner's delicatessen.

NEW YORK IS AGAIN caught up in one of those construction frenzies that erupt here every two decades or so, spurred by a financial boom, and certain to be followed, if the past is any guide, by an equivalent bust. The current building mania is all the more remarkable because only six years ago the terror attacks of September 11 led some analysts to declare New York too risky for large-scale real estate investment and development. But as the trauma receded and postmillennial hedge funds created fortunes unprecedented in American history, the beleaguered metropolis regained its aura as the modern world's incomparable city of dreams.

Dazzling corporate headquarters have lately mushroomed uptown and down, even at Ground Zero, despite those who insisted the site was doomed to remain a gaping hole. New York's lucrative, high-end residential market is reflected in the current median Manhattan apartment price: $1.3 million. Almost every block of the Lower East Side seems to have acquired a striking new apartment house, though that poky term doesn't do justice to these eye-popping, amenity-crammed structures, for which celebrity architects by the score have been recruited to supply name-brand design cachet. Apart from such scene-stealing projects, what will the face of New York look like in the years ahead?

Ever since the city was founded, as Nieuw Amsterdam, almost 400 years ago, it has been in a more or less constant state of building up and tearing down. No other great city has been subject to so much change for so long. To be sure, commercial structures everywhere rise and fall in response to the pitiless rhythms of economic cycles. But no New York building was deemed sacrosanct until the wanton destruction of Pennsylvania Station in the 1960s led to the creation of the Landmarks Preservation Commission. Federal Hall, the original seat of our national government, was demolished within a quarter century of George Washington's first inauguration there. Churches that might have survived for centuries in London or Paris were torn down within a generation as Manhattan's development moved inexorably northward.

The skyscraper, the quintessential American building type, transformed New York's skyline,

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The diagonally faceted Hearst Tower, above, by Foster + Partners, is one of several spectacular corporate skyscrapers erected in the city since 9/11. ■ The Porter House, right, a ten-story zinc-clad condo by SHoP architects, updates a palimpsest of adjacent commercial structures, ranging from Federal to Victorian to Art Deco, in the city's trendy meat-packing district.

but the city's ground-level character has been much more affected by the relentlessly repetitive street grid adopted in 1811. That uniform rectilinear plan, varied only by north-south avenues broader than east-west streets, and sliced by the unruly diagonal of old Broadway, imposed superficial order but stifled architectural ambition. How different can you make buildings look on a 25-foot-wide lot?

Quality architecture was also stifled by the mercenary instincts of New York's reigning business class. The city always was, is now, and ever shall be a trading post. The commodities in play shift from era to era—rum and beaver pelts at first, then railroad shares and shirtwaists, now hedge funds and electronic media—but traders' motivation never wavers. As Max Bialystock summed it up in *The Producers,* Mel Brooks's paean to New York ambition, "Money is honey."

Years ago I asked the architect James Marston Fitch, often called the father of the historic preservation movement, why the average building in New York is far less distinguished than the average building in Chicago (leaving aside Chicago's much higher ratio of undisputed architectural masterpieces). Fitch looked stunned at my naiveté and then patiently stated the obvious: "It's because New York's city government and real estate interests have always worked hand in glove."

Inevitably, large-scale public construction includes a political component—hidden, overt, or implicit. But in New York nothing major gets built without a project's sponsors and designers being on the right side of politicians and surviving planning-approval ordeals that have humbled some of the biggest names in the profession. Not everyone has trouble, though. Hooking up with a well-connected real estate mogul is sure to smooth the process, but a principled architect beholden to a bottom-line speculator can become a Faustian figure. It's better than even money (to quote a lyric from the ultimate New York musical, *Guys and Dolls*) that Frank Gehry won't seem quite the artist he once was after the completion of his dreadful Atlantic Yards project for Bruce Ratner, today's ultimate inside player.

Superficially stunning though some recent New York architecture has been, in contrast to the stolid style of the recent past, matters of style will be overshadowed by urgent infrastructure concerns in the very near future. With more than 500 miles of shoreline, the city's five boroughs will be particularly vulnerable to the effects of rising sea levels caused by global warming. Major vehicular traffic arteries by water's edge will be prone to increased flooding, as will the city's century-old subway system, which ground to a halt this past summer after a heavy rainstorm, a sobering reminder that a populous urban center cannot function without dependable mass transit. ▷

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To dramatize the imminent threat New York faces from severe climate change, artist Eve Mosher began drawing a chalk line in Brooklyn and Manhattan this spring to show where the city's receding shoreline will stand if environmental predictions come true. Whether it is sea walls or other protective flood devices, something needs to be done, and soon, to make sure the city doesn't wind up as Steven Spielberg depicted it in *Artificial Intelligence,* with only skyscraper tops and the Statue of Liberty's arm jutting up from the deluge.

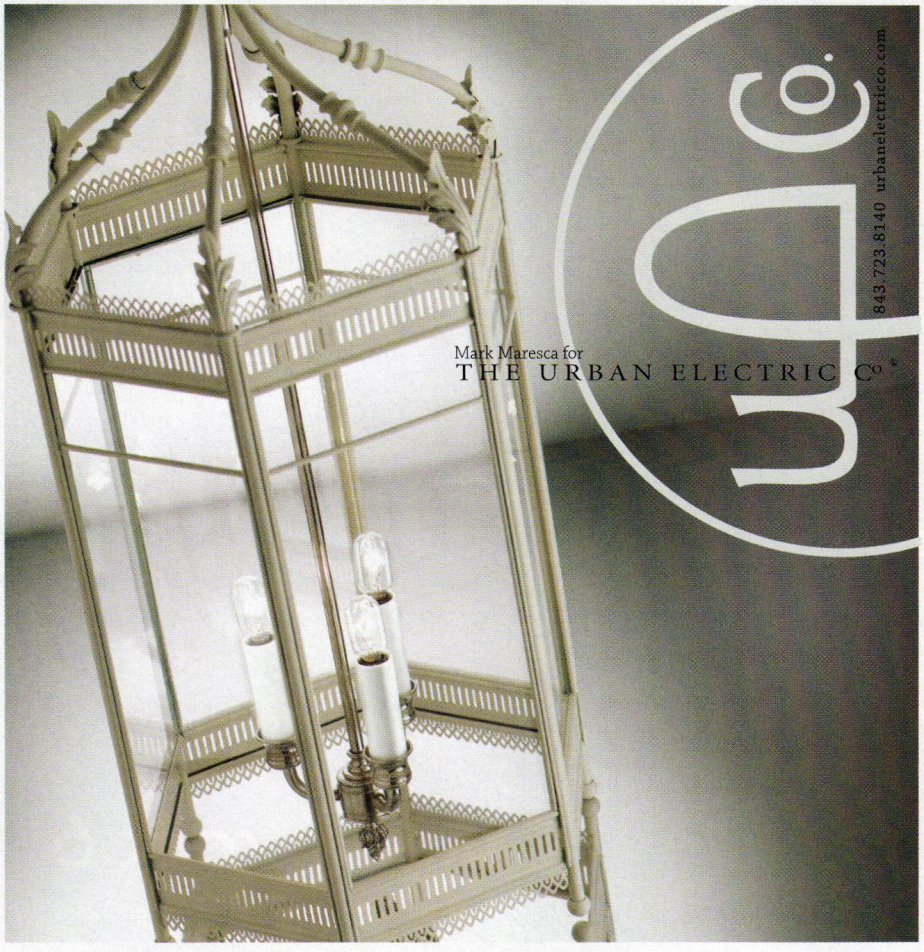
When I first came to New York in the mid-1960s, it was still a place where young people could start out in careers other than investment banking and law. The days when aspiring poets, dancers, and other artistic sorts could find affordable housing in Manhattan are long gone, and gentrification has pushed farther and farther into the outer boroughs. You rarely hear about the need to keep working-class New Yorkers from being run out of town altogether. Central Paris has morphed into a spotless, glittering playground for the rich, losing the economic and social diversity typical of the old *vie du quartier.* The same deadening homogenization seems likely for New York unless a concerted effort is made to keep it from becoming a flat-out plutocracy.

NO NEW YORK BUILDING WAS DEEMED SACROSANCT UNTIL THE DESTRUCTION OF PENN STATION LED TO THE CREATION OF THE LANDMARKS PRESERVATION COMMISSION

Growing up in the 1950s and yearning to escape to New York from my Brooklyn-born parents' exile in South Jersey, I loved a photo feature in the *New York Daily News* Sunday magazine called Changing Scene. Written by architectural historian Margot Gayle, it showed before-and-after shots of New York locales decades apart, sometimes improved, but often not. It was easy to moon over lost landmarks like the Greek Revival Astor House hotel near City Hall without realizing how awful it must have been without air conditioning, or to believe that Manhattan between the two world wars was the most glamorous city ever.

I was disabused of my Gotham nostalgia by Aline MacMahon, a celebrated stage and screen actress whom I got to know in the '70s, when New York was at a low ebb. She was the widow of Clarence Stein, the architect whose high/low practice encompassed Fifth Avenue's lordly Temple Emanu-el and, in Queens, Sunnyside Gardens, a pioneering low-cost housing complex subsidized by the Bing & Bing family, whose fortune was made building luxury apartment houses that remain coveted addresses.

When I sighed about how New York must have been ideal during her heyday of the '20s and '30s, MacMahon rejoined, "Oh no, Martin, no. The city is much better without all those awful things—the elevated trains on Third and Sixth avenues, the abattoirs along the East River where the U.N. is now, and, worst of all, Al Jolson on Broadway." Her point was that change is integral to the DNA of New York, and that accepting it—while striving, as her husband did, to make it better than before—is central to why our city must retain its diversity no matter how much its outward appearance is threatened.



Design Happening 2007

Martin Filler will lead a panel discussion on "The Future Face of New York," as part of House & Garden's *Design Happening 2007, on October 18 at the Sylvia and Danny Kaye Playhouse at Hunter College in Manhattan. Participants will include Michael Sorkin, architect, critic, and director of the graduate urban design program at the City College of New York; Mike Wallace, distinguished professor of history at John Jay College and coauthor of the Pulitzer Prize–winning* Gotham*; Majora Carter, founder and executive director of Sustainable South Bronx and a MacArthur Fellow; Bill McKibben, environmentalist and author of* The End of Nature*; and Daniel Libeskind, architect and designer of the original Freedom Tower and master plan for Ground Zero. designhappening.com.*


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AT THE CUTTING EDGE OF NEW YORK'S ARCHITECTURE ARE YOUNG DESIGNERS WHO ARE INSPIRED BY (AND REPRESENT) THE MELTING POT THAT STILL DRIVES THE VIBRANT PHYSICAL LIFE OF THE CITY by marisa bartolucci



< GHIORA AHARONI

New York–based, Israeli–born architect Ghiora Aharoni was destined to be a stranger in a strange land. Aharoni has no complaints about his fate. His wanderings in exotic lands like Egypt, China, and India feed his mind, as do encounters with ancient and contemporary art—Indian statuary, Donald Judd sculptures. But it was while renovating his century-old tenement apartment that Aharoni learned to "listen to the space." He kept the outer brick walls, irregular ceiling beams, and uneven studs to preserve the memory of what had been, while streamlining the kitchen, dropping part of the ceiling for overhead storage, transforming the tiny bathroom into a sleek walk-in shower, and planting miniature conifers in window boxes to frame the view. The place is a minimalist gem—and a brilliant calling card: his three-year-old firm has garnered a lively variety of projects beyond the usual apartment renovations and beach houses. He created a digital reconstruction of the Egyptian tomb of Perneb for the Metropolitan Museum of Art and, with Stamberg Aferiat Architecture, designed a 9/11 memorial and park for the West Village. Currently under construction is a shelter of steel and cedar for a downtown rooftop, inspired by India's ancient astronomical observatories, called *jantar mantars.* Instead of orienting the structure's slotted openings to the stars, Aharoni directs the gaze to the twinkling spires of the New York Life, Chrysler, and Empire State buildings.

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Studio Sumo

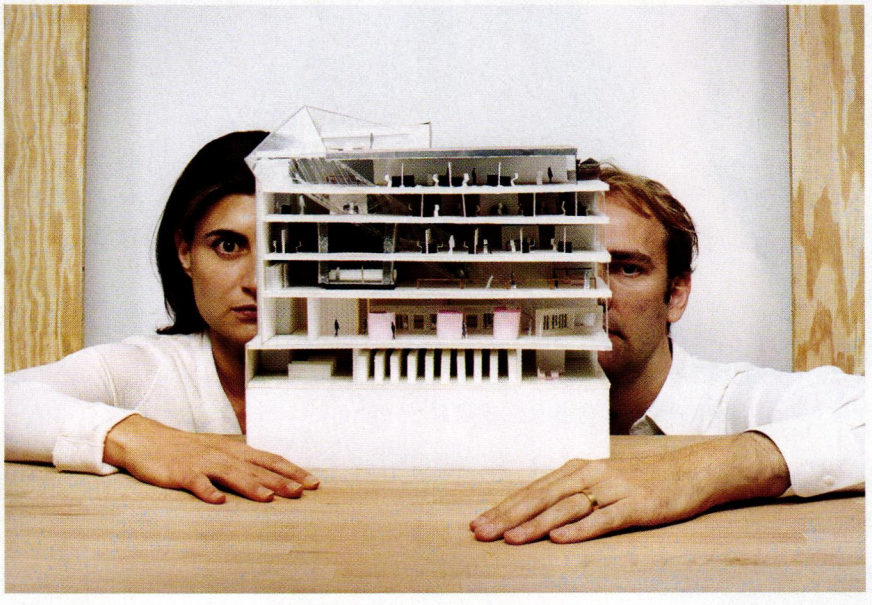
"Accidental architects" is how Yolande Daniels of Studio Sumo in Long Island City describes herself and Sunil Bald, her partner in life and practice. When her parents vetoed her dreams of becoming a writer or an artist, Daniels settled on architecture. Bald, a biology major at the University of Santa Cruz, only started "experiencing cities" on his travels in India and Europe. The two met in graduate school at Columbia, where Bald walked off with an AIA medal—the first of many honors for them both. In 1995, they set up Studio Sumo, hoping to combine building with research, teaching, and art installations. They sought designs that pleased the senses while addressing social and cultural issues. Their idiosyncratic approach turns out to have mass appeal. Last year, Sumo completed the modest but ingenious Museum of Contemporary African Diasporan Arts in Brooklyn, where a slotted-wood reception area serves as a sculptural map of the African migration. Their elegant Josai University School of Management in Sakado, Japan, crisply folds into the landscape. Under construction is a vibrantly hued affordable-housing complex in Miami's Little Haiti, and a Harlem bachelor pad whose shifting vistas recall the villas of old Japan. Accidental architects, maybe, but prodigious ones, too.

PHOTOGRAPHED BY KATHERINE WOLKOFF

Work Architecture Company

Not long after 9/11, Beirut-born Amale Andraos and Rhode Island–raised Dan Wood, newlywed design principals at Rem Koolhaas's Office for Metropolitan Architecture, decided to establish their own firm in New York. Having lived and traveled in Europe, Asia, and the Middle East, the intrepid pair believed that, despite the attacks, New York was the only place where mixing and difference were still possible. And for them, difference is the wellspring of ideas. The process of manifesting those ideas physically is at the core of Work Architecture Company. Their five-year plan stipulated taking every job that came their way. "You cannot imagine the amount you learn from even the smallest project," says Andraos. And small is how they started, with the design of a high-tech doghouse. More than a hundred projects later, they have scaled up considerably. They are currently completing the master plan for the Brooklyn Academy of Music Cultural District and the headquarters of the Diane von Furstenberg Studio in the city's meatpacking district.

PHOTOGRAPHED BY ETHAN HILL



STYLED BY KRISTEN NAIMAN. GROOMING BY RICHARD COOLEY (STUDIO SUMO)


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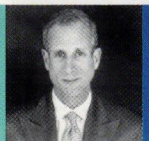
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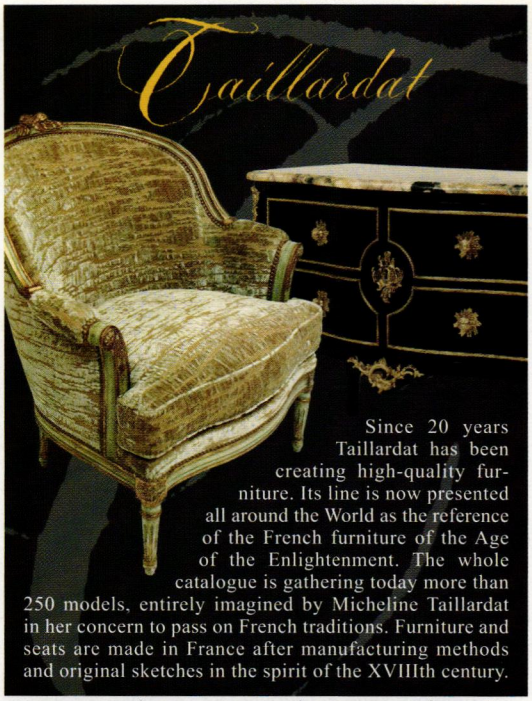


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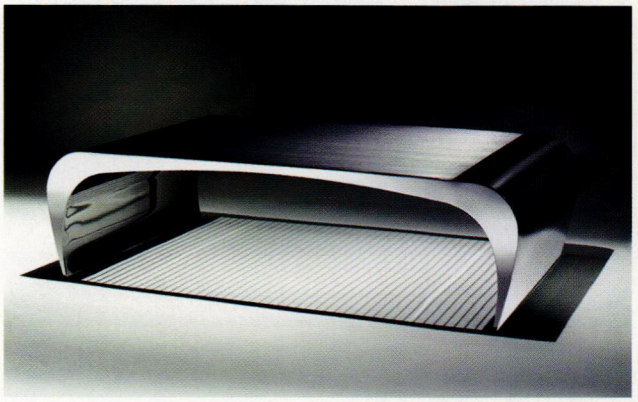
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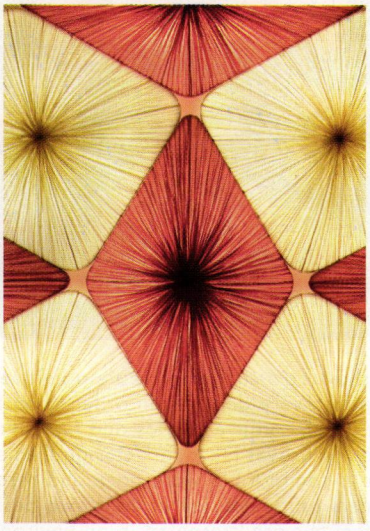
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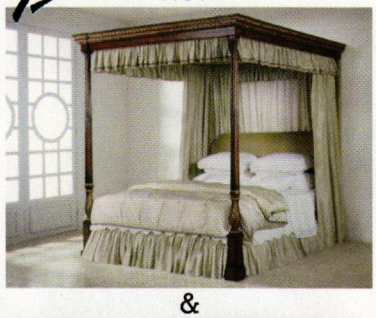


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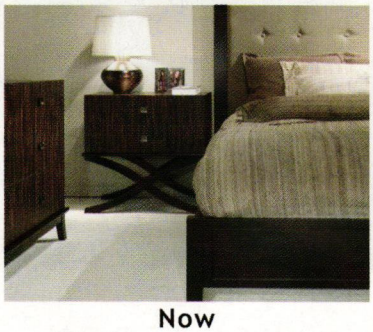
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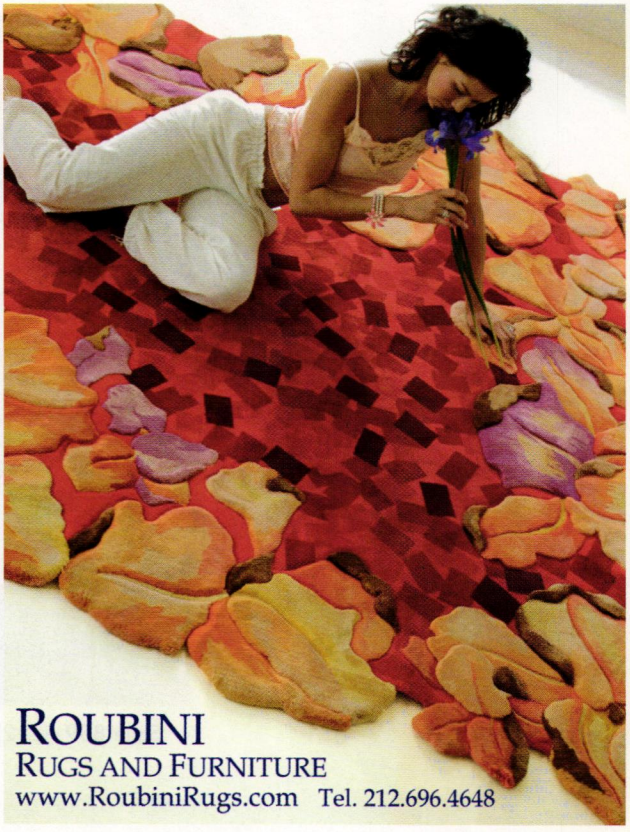
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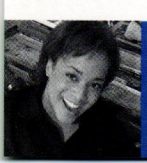
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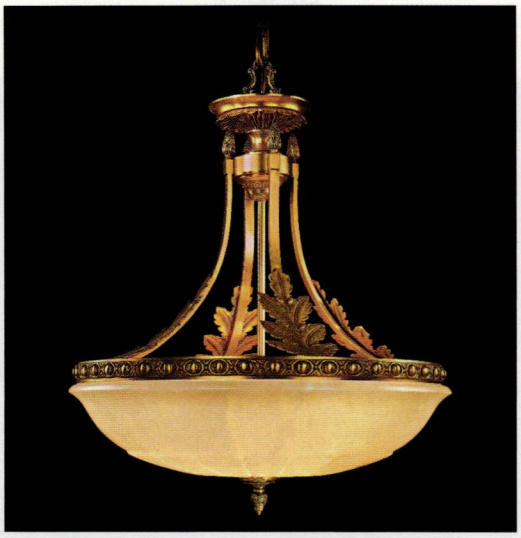
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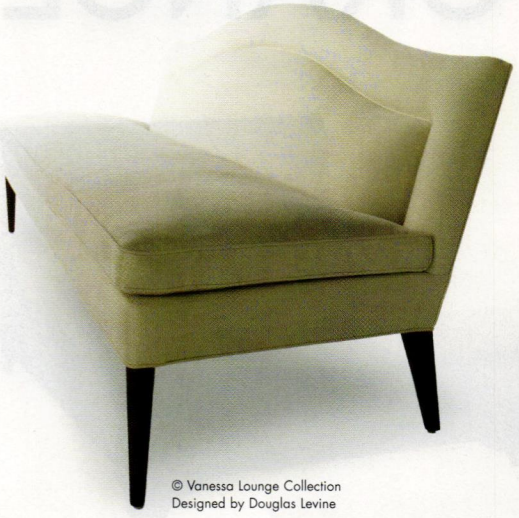
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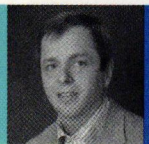
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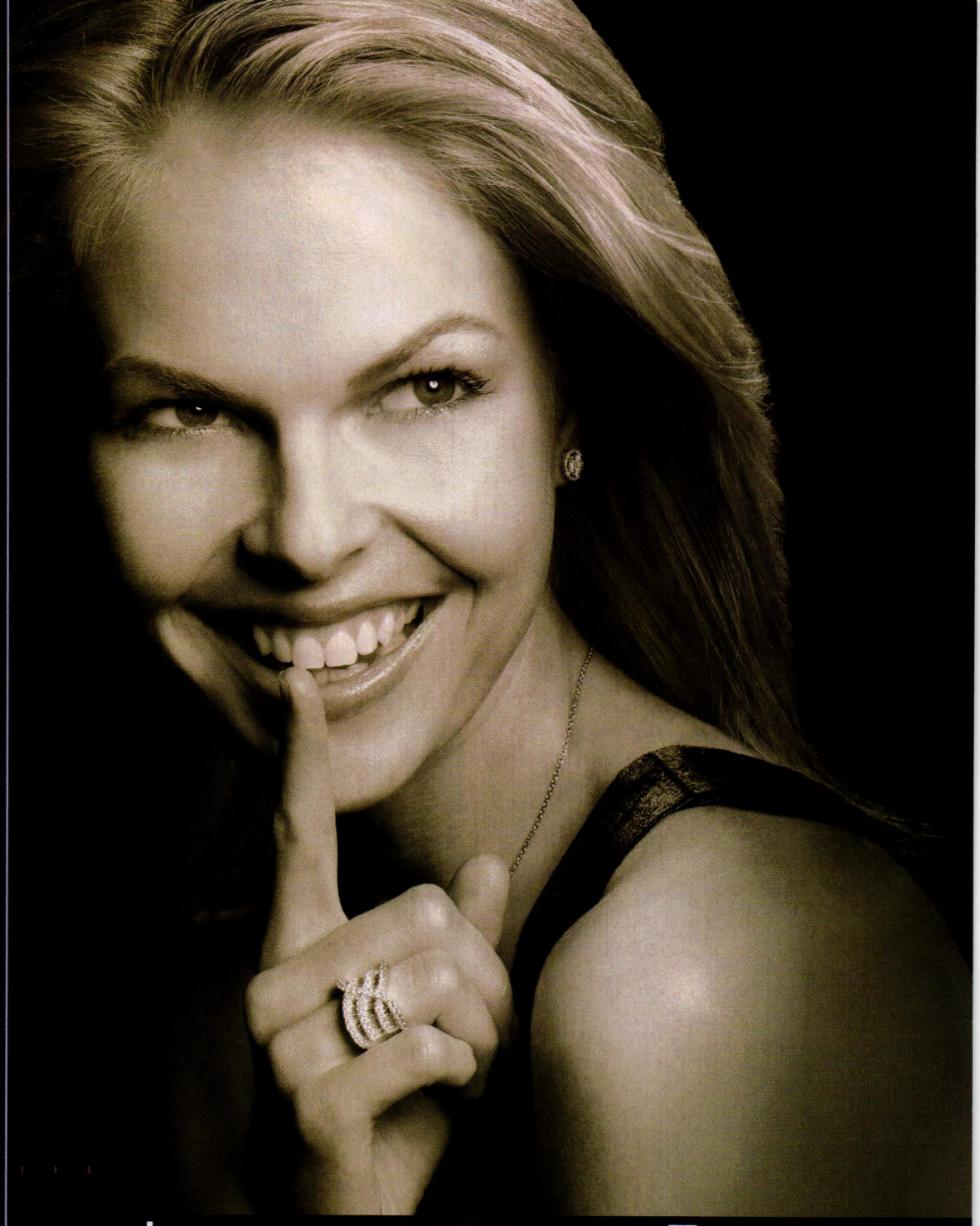


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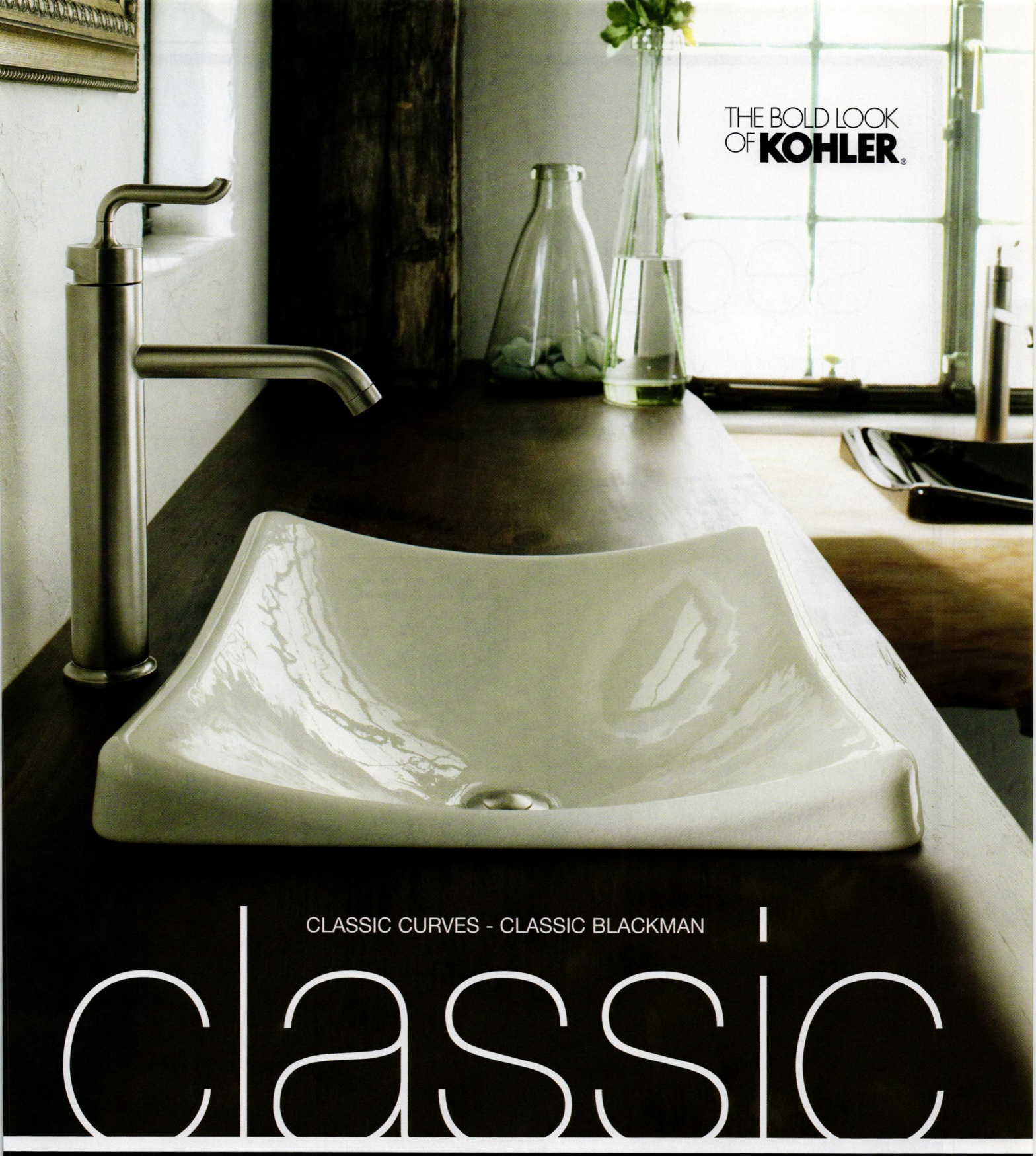
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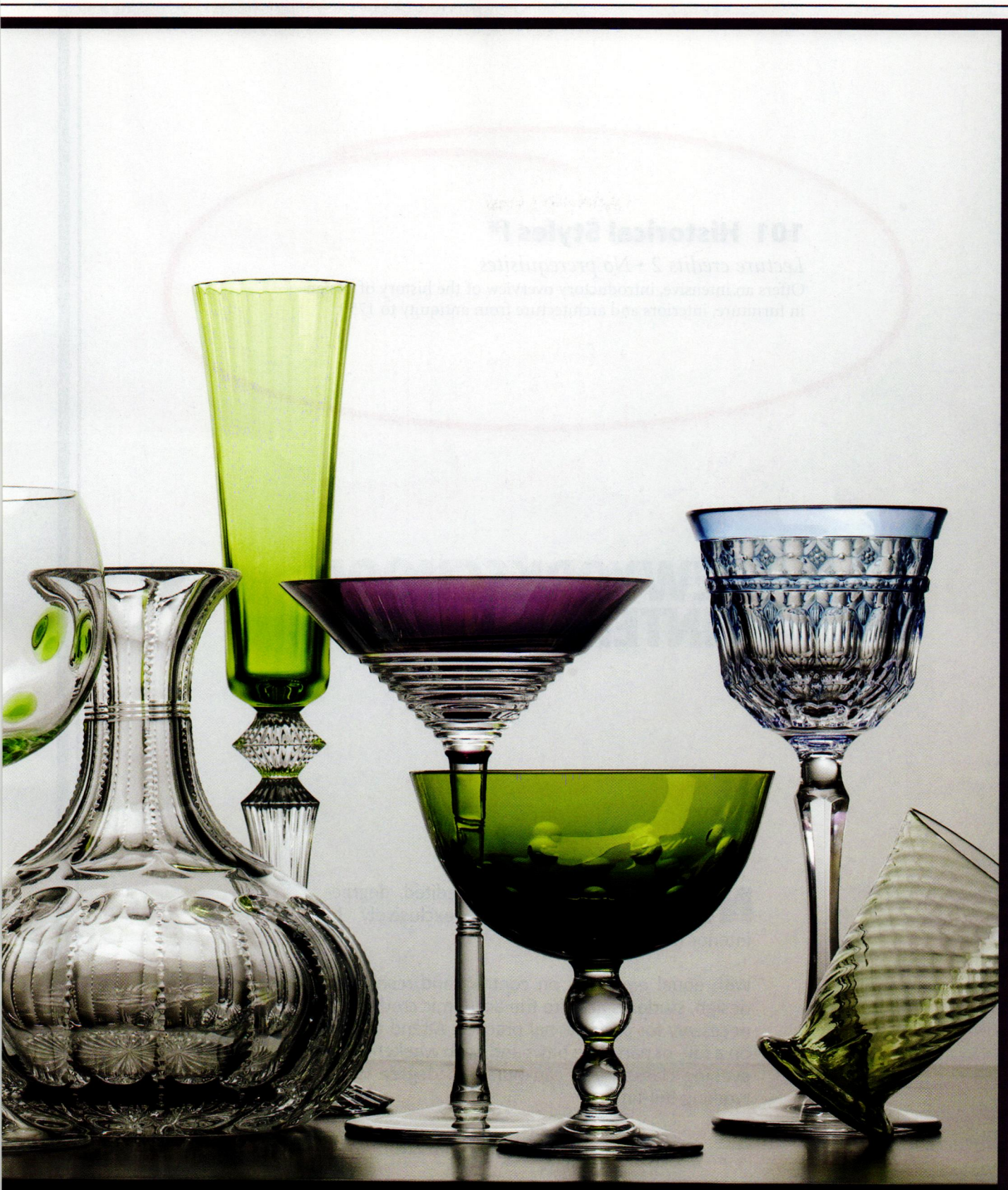
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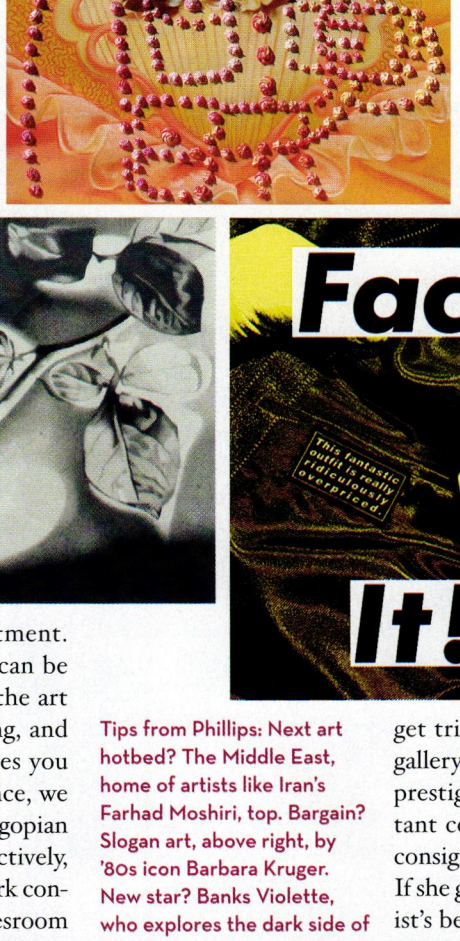
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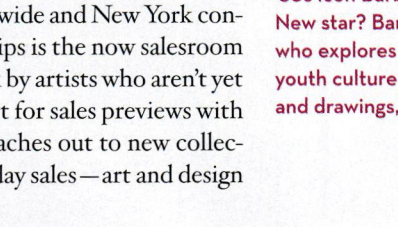
BRAVING THE NEW ART WORLD

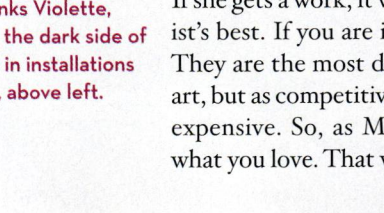
THE SUPER-HOT CONTEMPORARY ART MARKET IS STIMULATING, INTELLECTUALLY CHALLENGING—AND BAFFLING TO NOVICE COLLECTORS. EXPERTS FROM THE AUCTION HOUSE PHILLIPS DE PURY & CO. OFFER SOME GUIDANCE by gregory cerio



YOU COULD easily confuse the evening auctions of contemporary art held in New York each November and May with the Oscars. There's celebrity spotting ("Steve Martin just walked by") and gossip ("I heard Hugh Grant consigned that Warhol"), attendees wear their trendiest clothes, and careers are made (or crushed) by the results of the events.

Today's contemporary art market is white-hot and super-cool. Young, wealthy collectors (including many of those deep-pocketed hedge fund managers) are looking for work that is fresher—and cheaper—than a Pollock or a Rothko. Fashion has embraced contemporary art (the field's de facto "top artist" award is the Hugo Boss Prize), and art fairs like Art Basel Miami Beach are as much about swanky soirées as about paintings and sculpture. What's more, contemporary art has acquired a reputation as a great investment.





Tips from Phillips: Next art hotbed? The Middle East, home of artists like Iran's Farhad Moshiri, top. Bargain? Slogan art, above right, by '80s icon Barbara Kruger. New star? Banks Violette, who explores the dark side of youth culture in installations and drawings, above left.

By its very nature, contemporary art can be daunting to the novice. Not yet part of the art canon, it is unfamiliar, frequently baffling, and often purposefully outrageous. It requires you to see and think in new ways. For guidance, we turned to Michael McGinnis and Aileen Agopian of Phillips de Pury & Co., who run, respectively, the auction house's worldwide and New York contemporary art sales. Phillips is the now salesroom for new art. It offers work by artists who aren't yet brand names, it installs art for sales previews with a curator's skill, and it reaches out to new collectors with quarterly Saturday sales—art and design auctions where price estimates rarely exceed $5,000. McGinnis and Agopian can also recommend contemporary artists whose work will fit your budget. (See box on following page.)

Educating yourself about contemporary art, these two say, requires legwork. You must visit many galleries to see the newest, most compelling work, and you must ask questions. Art fairs—from top-end shows, such as Art Basel in Switzerland, its Miami spin-off, and London's Frieze Art Fair, to smaller fairs like Scope, Pulse, and NADA—are excellent, if hectic, places to see a wide range of art. Auction previews are relaxed events. House experts are informed and decorous. Estimated sales prices are clearly labeled, so you don't have to ask ticklish questions about money. Says McGinnis: "You can see museum-quality examples of art from almost the entire period in one venue."

You've done your homework; you're ready to buy. Alas, this is where things get tricky. A novice has no track record with a gallery, and the dealer's goal is to build an artist's prestige by placing his or her work with important collectors and museums. Jane Doe will be consigned to a waiting list, and may wait forever. If she gets a work, it won't likely be one of the artist's best. If you are impatient, look to auctions. They are the most democratic marketplaces for art, but as competitive sales they are also the most expensive. So, as McGinnis advises, "buy only what you love. That way you can't lose." ▷

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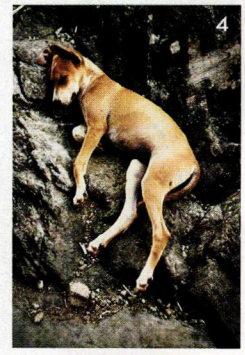
SMART ART SHOPPING

You can collect compelling contemporary art at just about any price point. We gave Michael McGinnis and Aileen Agopian, the experts on the current art market for auctioneers Phillips de Pury & Co., a list of hypothetical art-buying budgets and asked them what one work they would buy for each given sum. Their personal choices:


1

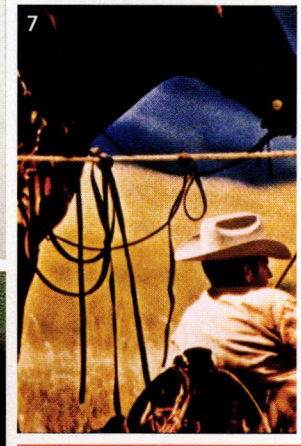

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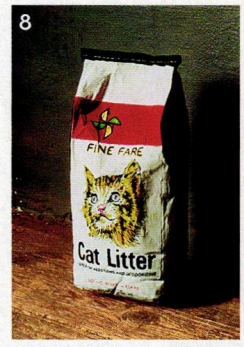

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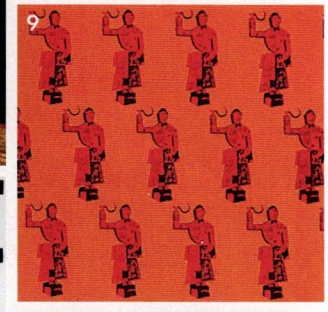

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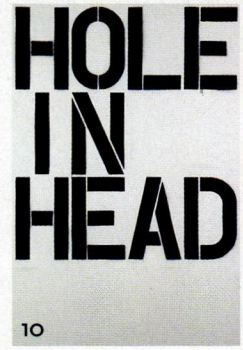

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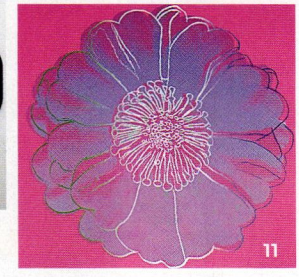


8


9



10


11

$1,000 Katharina Fritsch's *Snake* sculpture {**1**}. This German artist likes to toy with our expectations, so that in her hands a filthy or fearsome creature like a mouse or a snake—which is rendered in plastic—becomes instead, as McGinnis says, "a very cool object."

$3,000 Jonas Wood work on paper. The young Los Angeles–based artist paints seemingly naive but sly still lifes {**2**} and images of exteriors, as well as portraits of sports celebrities, such as Yao Ming, in the vein of hipster superstar artist Elizabeth Peyton.

$5,000 Damien Hirst watercolor on paper. A diamond-encrusted skull sculpture by the British bad boy just fetched $100 million, the highest price ever paid for a work by a living artist. You can get one of his small and lovely spin art pieces {**3**} for a much more reasonable sum.

$10,000 Gabriel Orozco photograph {**4**} or work on paper. Surrealism-informed sculptures and installations by the Mexican artist are in the collections of such museums as MoMA. Drawings and photos that show off his eye for "found" art are perfect starter pieces.

$25,000 David Ratcliff painting. Another young Los Angeles artist, Ratcliff is gaining a following for his vivid, large-scale stencil paintings {**5**}, which mix iconic imagery with abstract forms.

$50,000 Mark Grotjahn butterfly drawing {**6**}. His pencil pieces are as thrilling in their way as the jump-to-hyperspace scene in *Star Wars:* bands of supersaturated color zoom away from the viewer, forming mirror-image triangular wings that meet at a distant vanishing point.

$75,000 Richard Prince photograph. A current exhibition at the Guggenheim Museum has enshrined Prince in the modern pantheon. His photos of cowboys {**7**}, lifted from advertisements, and his *Girlfriends* series could be the work for which he will be remembered.

$100,000 Robert Gober sculpture. "He is without question the most incredible sculptor of our contemporary generation," says Agopian. Gober's signature pieces—plaster re-creations of everyday objects, from a sack of doughnuts to a bag of cat litter {**8**} to wall-mounted sinks—are purposefully useless. They make a subtle yet powerful statement about society: it doesn't work.

$250,000 Rosemarie Trockel knitted painting. This German artist weaves wool "canvases" with motifs such as *Playboy* logos and sickle-wielding Soviet women {**9**, detail}. The works build tension between the homely craft of knitting and symbols of women as sex kittens or rabble-rousers.

$500,000 Christopher Wool word canvas {**10**}. This New York–based painter's best-known works incorporate stenciled sentences, with words that run together or break oddly at the margins of the canvas. If you ask whether it is art, that is entirely Wool's point.

$1,000,000 Andy Warhol *Jackie* or *Flower* paintings {**11**}. Because if you have a cool million to spend on a work of art, who wouldn't want a Warhol?

Design Happening 2007 *On October 20, Phillips de Pury & Co. will host "Auctions 101," a cocktail-hour seminar on the basics of buying at auction. A live auction for charity will follow. For tickets, go to designhappening.com.*

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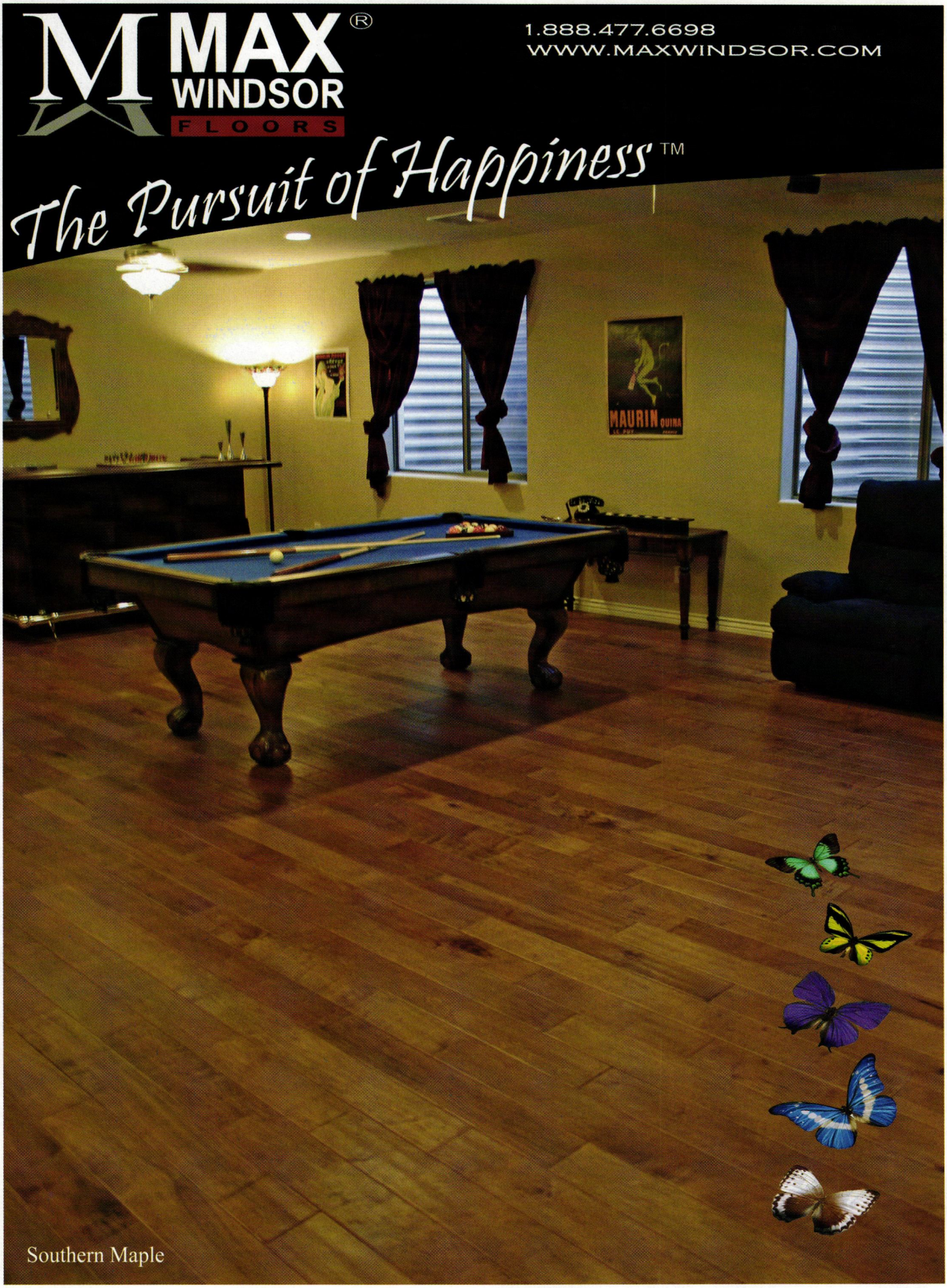
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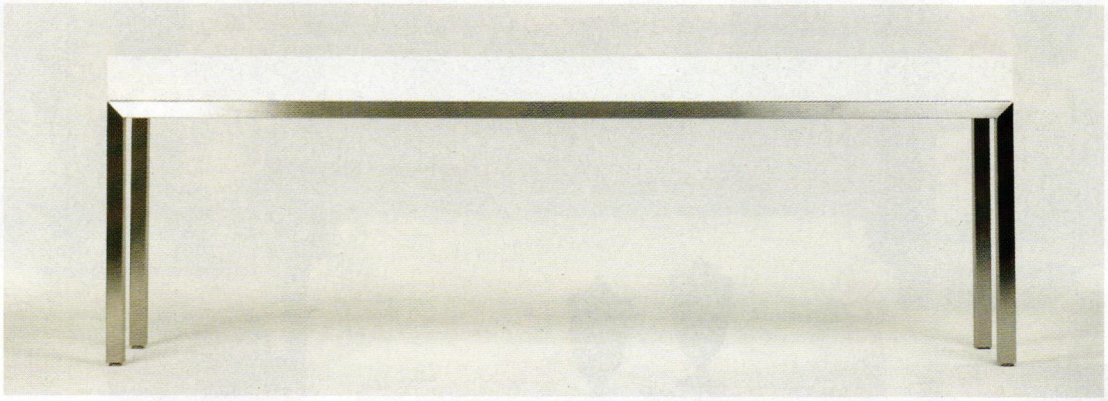
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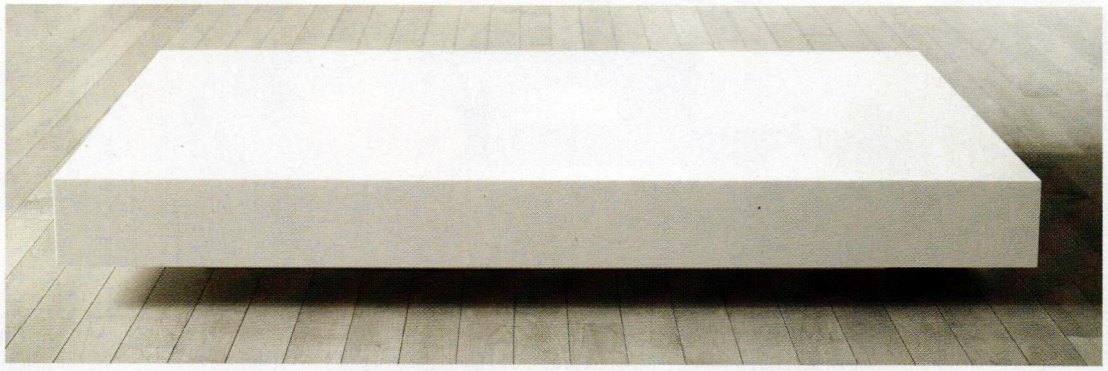
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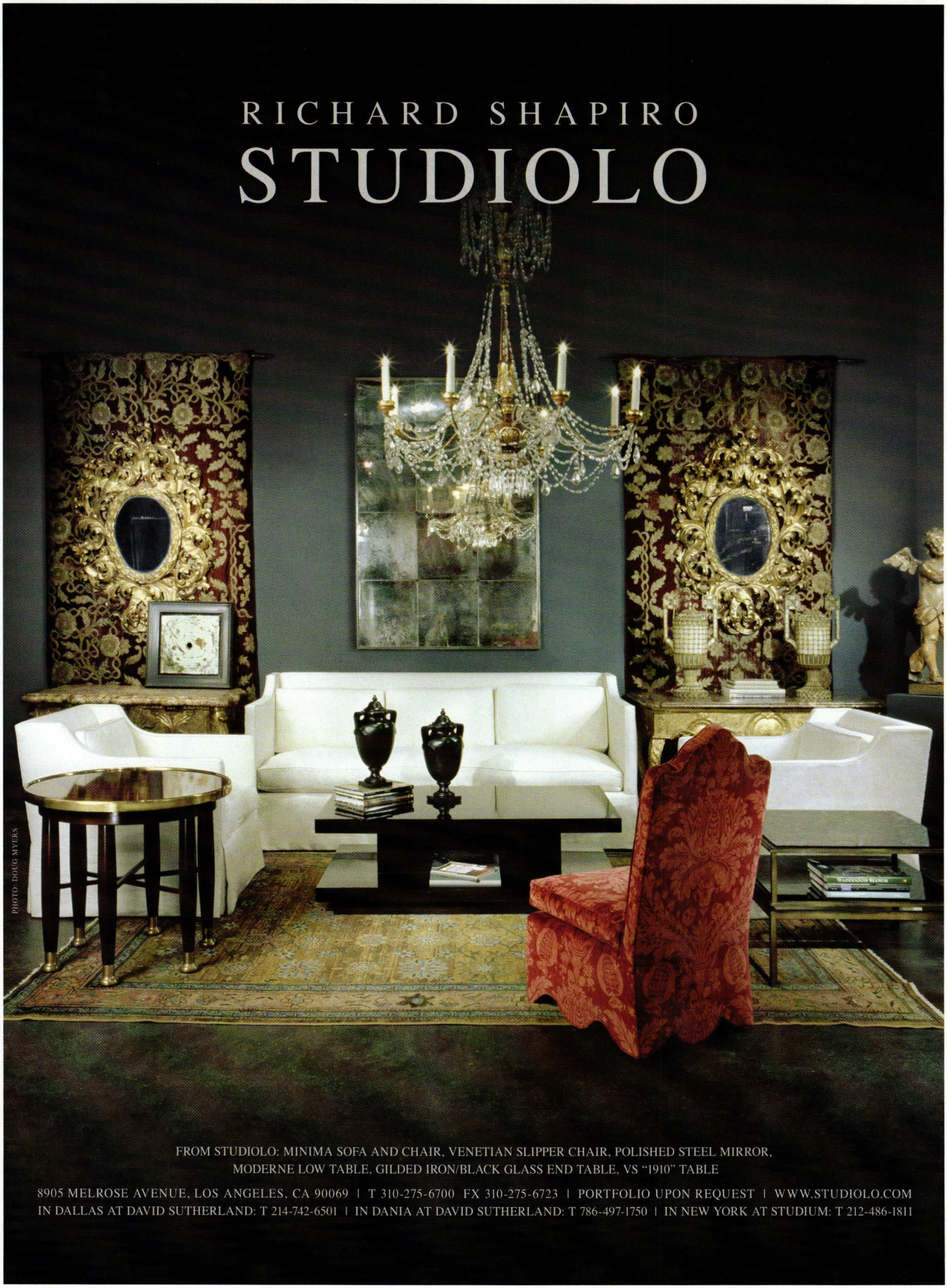
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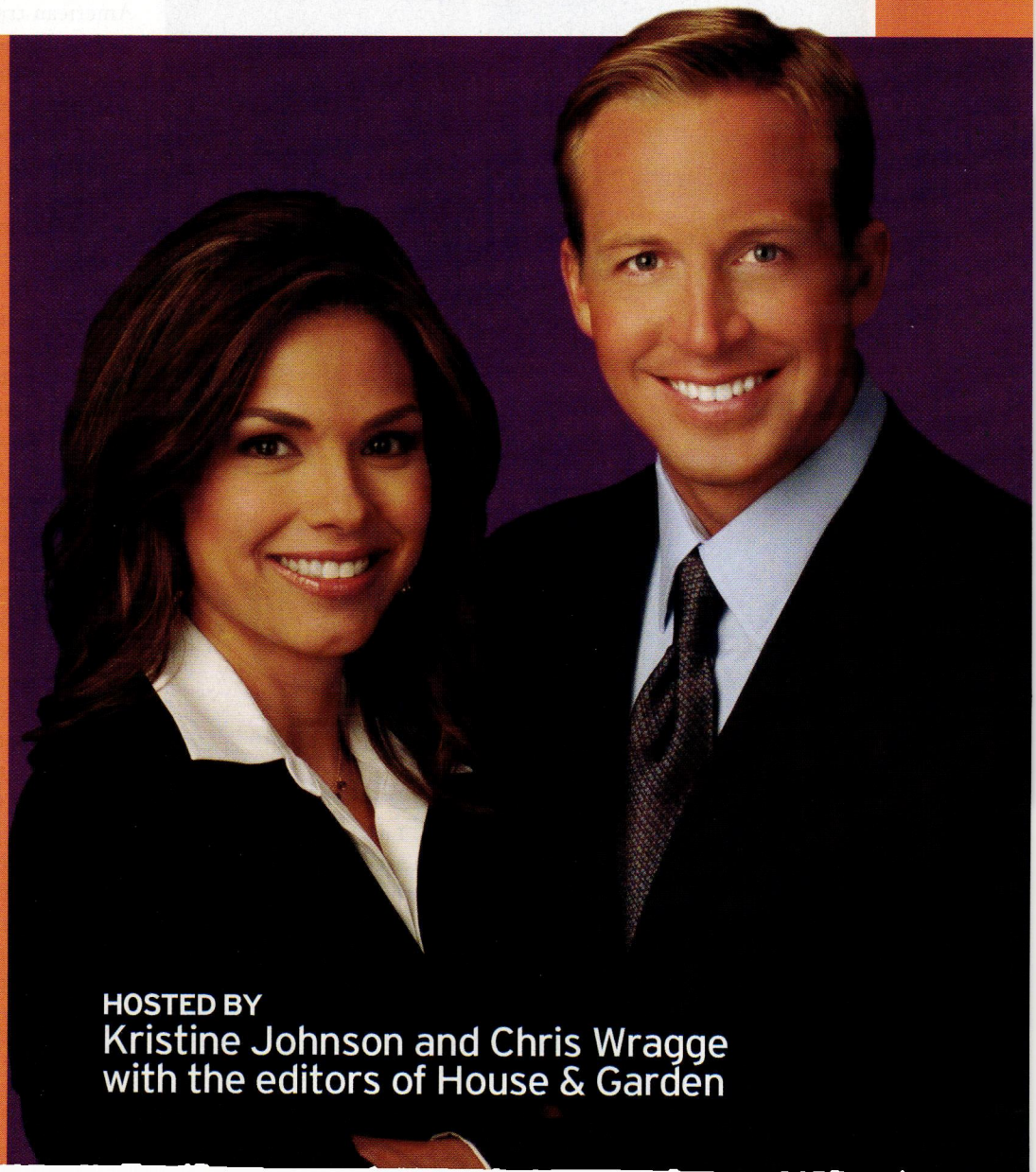
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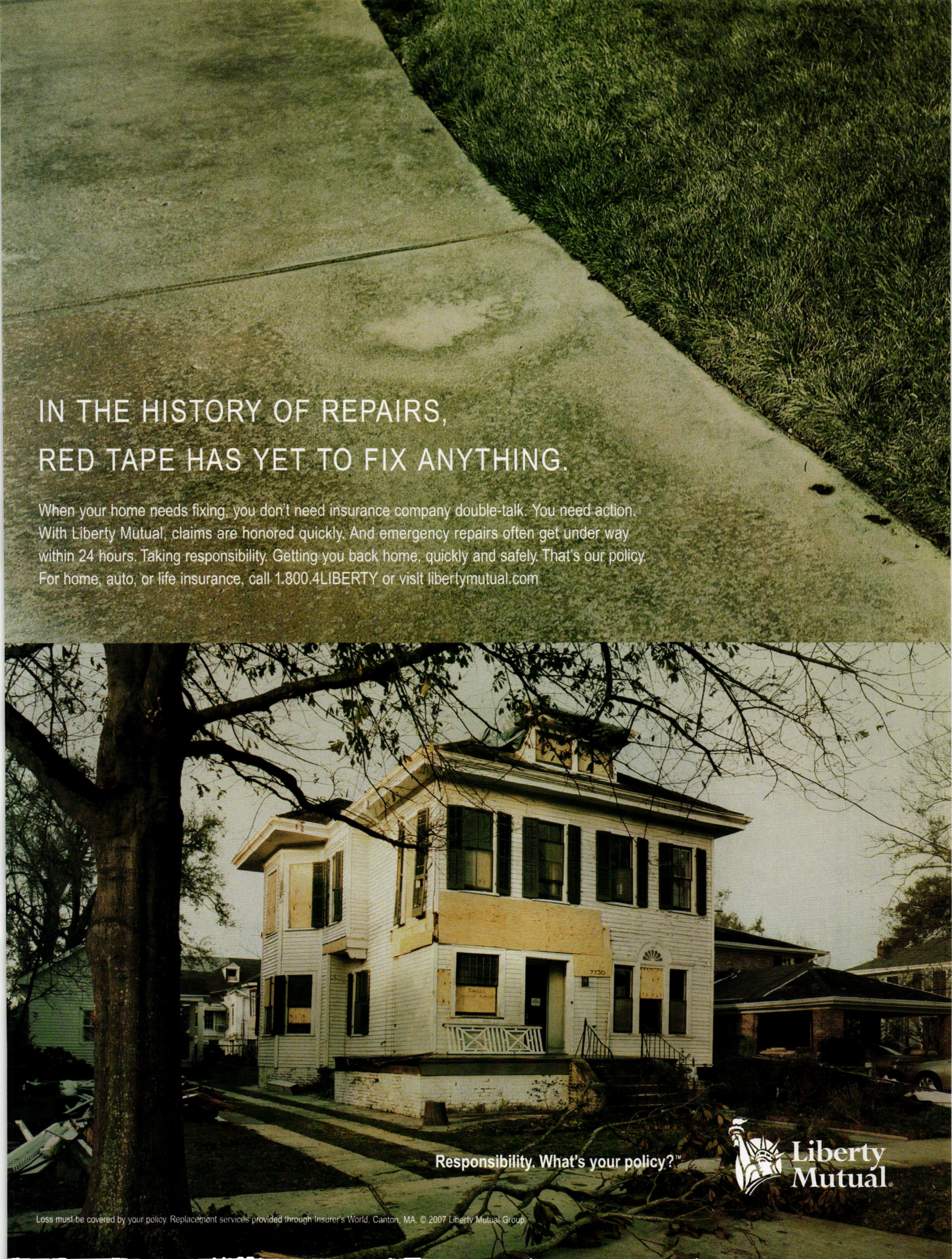


Posed in the offices of the Polo Ralph Lauren company, David Lauren cuts a dapper figure in his classic Polo suit.

THE POLO RALPH LAUREN company has long celebrated all-American values, through its classically tailored clothing lines and the marketing campaigns that feature rough-and-ready cowboys or families radiating optimism and good health. But on a muggy June Saturday in the Bronx last year, you could have seen members of the firm engaged in another cherished American tradition: old-fashioned hard work. Led by David Lauren—son of Ralph, and the company's director of advertising, marketing, and corporate communications—a team of Polo volunteers was installing insulation and hanging drywall in an apartment being built by the housing charity Habitat for Humanity. "David and his team arrived early and worked all day," says Barbara Cheuvront, a director of communications for the organization's New York chapter. "David put on hard hat and mask and got covered in dust and sweat. He came to do a job. He wasn't there for a photo op."

David Lauren and others like him represent the new face of philanthropy. While pledge drives, charity galas, and endowments remain the mainspring of munificence, many among the younger generation of the well-off and well-connected are also putting their minds—and their muscles—where their mouths are. Polo Ralph Lauren has long been a model of corporate generosity. Its chief focus is breast cancer treatment and cure research, and the firm has given untold millions toward medical studies and care facilities. But since David Lauren signed on as president of the Polo Ralph Lauren Foundation in 2002 (his father serves as chairman), he has widened the organization's agenda to include programs that foster education and the arts, promote volunteerism, and encourage enlightened solutions to social woes. David Lauren leads these efforts by example, because he knows firsthand the power of role models. "When I was growing up, volunteering wasn't a cool thing, but as I got older and went *(Cont. on page 167)*

PHOTOGRAPHED BY CHRISTIAN WITKIN


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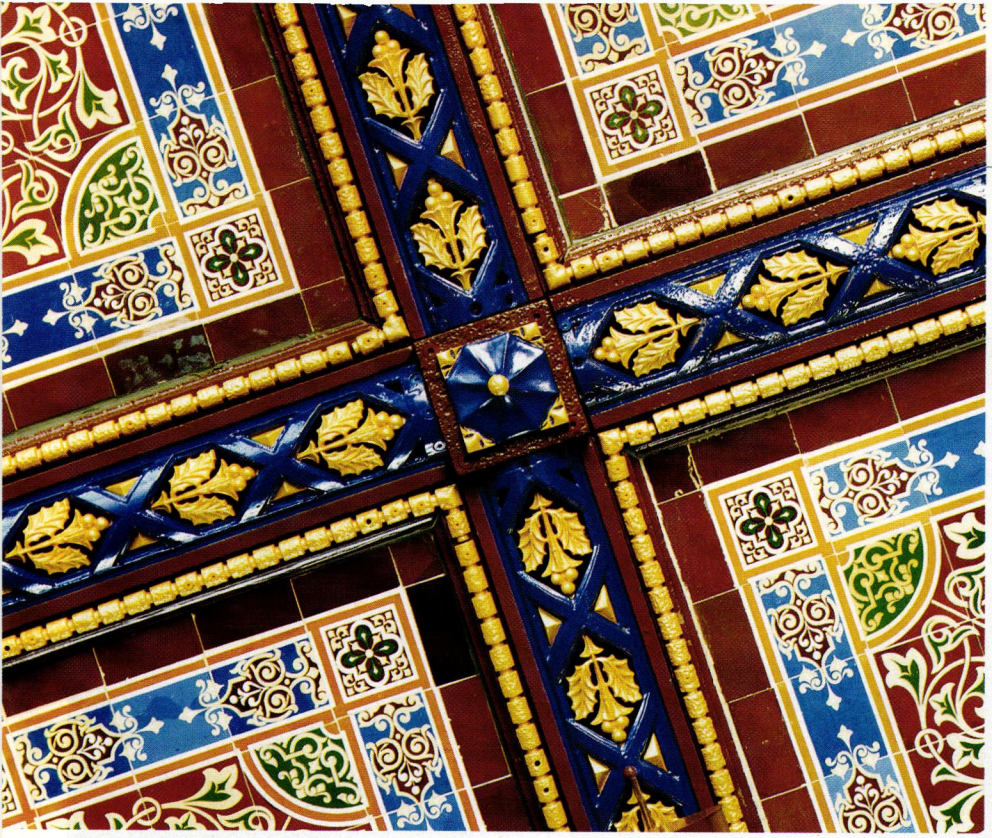
In the Garden



The arcade opens to the Angel of the Waters fountain, designed by Emma Stebbins and unveiled in 1873.

A Triumphant Return The newly renovated Bethesda Terrace in Central Park restores the vision of its designers BY MELISSA OZAWA

PHOTOGRAPHED BY AMY ECKERT



Jacob Wrey Mould designed the tiles in a Moorish motif, most likely inspired by the Alhambra. There are no images of the ornamental frames surrounding each panel. The Conservancy knew only that they were "richly gilded," and after doing extensive historical research, including consulting Mould's notes, chose a color scheme that worked with the existing tiles.

A team of conservation technicians assessed each of the 15,876 tiles. It restored those without significant damage by hand, patching worn tiles with epoxy and repainting them. Only 3 of the 49 panels needed entirely new tiles.



When Frederick Law Olmsted and Calvert Vaux planned the Bethesda Terrace, they envisioned the "heart of the Park," a place where people from all walks of life could gather to socialize. Vaux and his collaborator, Jacob Wrey Mould, designed a split-level terrace with ornate sandstone carvings, Romanesque arches, and a centerpiece fountain accessible from a path, down sweeping twin staircases, or through a grand arcade, its ceiling lined with 15,876 encaustic tiles handmade by Minton & Co.

The Bethesda Terrace is the rare place that features these decorative, highly reflective encaustic tiles in an outdoor space or on a ceiling. The U.S. Capitol is one of the few buildings in America that have floors with such tiles. Electric lights were not part of Olmsted and Vaux's original plan, but were added here for safety.

After more than a century of neglect, the terrace had deteriorated badly. This spring, the Central Park Conservancy completed a comprehensive three-stage program in which it repaired the infrastructure and restored the decorative elements. The crowning achievement was the meticulous preservation and reinstallation of the arcade's tiles.

Today, the park planners' vision has been returned to its former glory. In the arcade, you may find a musician playing traditional Chinese music, an artist sketching in one of the loggias, or a crowd assembled for an opera written by a performance artist in a language of his own invention. More than a century after it was built, this heart of the park beats stronger than ever. [centralparknyc.org]




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Field Trip

A Green Home for Everyone

The beloved and neighborly Brooklyn Botanic Garden is as culturally rich and diverse as the borough itself BY MELISSA OZAWA



∧ The Osborne Garden

Designed by Harold A. Caparn and built in the 1930s by laborers from the Civil Works Administration and the Works Progress Administration, this garden is a formal three-acre Italianate landscape near the Eastern Parkway entrance. Bright red, white, and pink azaleas, as well as rhododendrons and evergreen shrubs, frame the large formal lawn. Elegant wisteria vines, such as *Wisteria floribunda* 'Violacea Plena,' above, cascade down ten stone pergolas that cover the walkways on the east and west sides of the lawn; cherry and crab apple trees line the paths. At the south end of the garden, a pair of tall columns stand on either side of the semicircular bluestone plaza that is home to a large stone fountain.

What do Walt Whitman, Jackie Robinson, and Lauren Bacall have in common? Each of these onetime Brooklynites has a Celebrity Path stepping-stone in the Brooklyn Botanic Garden. Founded in 1910, this neighborly, first-rate botanical garden has a welcoming nature that has long made it beloved among New Yorkers. Located in a corner of Prospect Park adjacent to the Brooklyn Museum of Art, the BBG is home to 10,000 types of plants. While many people are familiar with the famous cherry blossom festival, which showcases a double allée of pink 'Kanzan' trees, the 52-acre park-within-a-park also features specialized areas, including a children's garden, a conservatory, and a fragrance garden, the first in the United States designed for the sight-impaired. The BBG is the borough's very own horticultural melting pot. bbg.org.

∨ Bluebell Woods

In May, a carpet of 45,000 Spanish bluebells (*Hyacinthoides hispanica* 'Excelsior') adorns a grove of mature oak, birch, and beech trees. Stroll through these woods to witness a spectacular display and get a respite from the sun. Earlier in spring, thousands of golden daffodils cover a hill nearby.



PHOTOGRAPHED BY AMY ECKERT

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Skincare Update

"Stem Cell" Creams... The Future of Skin Rejuvenation

These über-sophisticated skin potions really do make you look younger... but can you afford them?

Before you go crazy about the term "Stem Cells" (the two most controversial words in science), here's something you need to know: These new and very expensive topical creams aren't about putting embryonic stem cells in a jar and slathering them all over your face. Instead the technology focuses on using polypeptides and enzymes to "awaken" the body's own reservoir of stem cells to rejuvenate the skin and make you look younger… a lot younger!

The fact is, skin is the largest repository of stem cells in the human body. Don't believe it? Check out the National Institute of Health's database on stem-cell research at http://stemcells.nih.gov/info/scireport.

That's why virtually every major cosmetic manufacturer is rushing to tap into this new stem-cell technology.

Here's what Dr. Richard Wells, Ph.D., told me: "Cosmetic chemists around the globe are burning the midnight oil for one simple reason: As we age, stem-cell utilization for skin repair is less efficient. However, the potential that nature has given us to access these endogenous stem-cell reservoirs for skin rejuvenation is quite remarkable. That's why science is seeking to activate the potential of our inherent adult stem-cell reservoirs. In so doing, the practical use of stem-cell technology can provide the consumer with a topical, anti-aging cosmetic formula that simply makes everyone look years younger."

What does this mean in plain English? Stem cells are hot... really, really hot. Imagine new, fresh, "perfect" skin cells, undamaged by age, sun or pollution.

Right now there are two, perhaps three products that are the winners in the race to incorporate this new stem-cell technology. The first is Amatokin® Emulsion For The Face. After its incredible European launch (which caused a near riot at Sephora's flagship Champs-Élysées boutique in Paris), Amatokin has finally arrived on U.S. shores and is getting all the buzz in the "celebrity" mags. The second, and the most expensive, is Peau Magnifique from RéVive® But the biggest winner of all could be StriVectin®-HS Hydro-Thermal Deep Wrinkle Serum,™ a product we women already use, trust and love, and that has gained a worldwide reputation as the best deep-wrinkle serum on the market. Why is it so effective? Well, it's rumored this heat-activated serum contains the super-secret Amatokin ingredient (polypeptide #153). This could explain why women love StriVectin-HS so much.



"20 and 30 somethings are using these high-tech emulsions so they will always look young... 40 and 50 somethings are using them to look like they're still in their 20s and 30s."

Dr. Nathalie Chevreau Ph.D., R.D.
Director of Women's Affairs, Voss Laboratories™

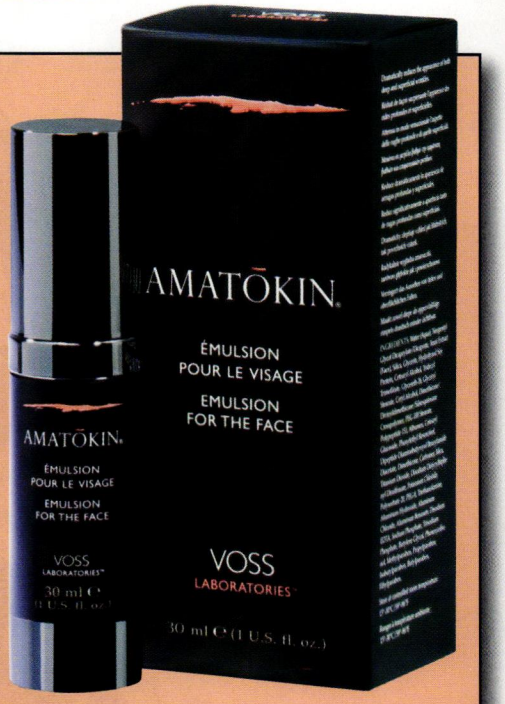
Being a beauty editor, I was lucky enough to try each of these products for free. And, frankly, I love them all. (Although, I would give a slight edge to Amatokin Emulsion For The Face, because it's easier to apply.)

I don't know about you girls, but I'm ready for something new! See you at the cosmetic counter.

"Paralyzing injections are so last year... especially when stem-cell creams can give you natural-looking skin rejuvenation"

Tiffany Strobel Beauty Editor, MyFreeDiet.com

AMATOKIN® Emulsion For The Face



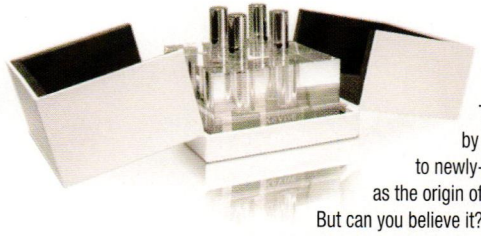
Right now, Amatokin is the hottest skin cream in the world. More than simply reducing the appearance of wrinkles, Amatokin actually rejuvenates the skin, making it look absolutely radiant. In fact, when Amatokin premiered at Sephora's flagship store on the famed Champs-Élysées (under large banners proclaiming "Stem Cells... The Promise of Skin Rejuvenation"), Parisian women lined up to get their hands on what was said to be the most profound skin-care breakthrough in more than three decades.

Amatokin has quite a history. Developed in Russia at the "super-secret" Research and Production Center for Medical Biotechnology (a high-security medical lab located 62 miles north of St. Petersburg, surrounded by razor wire and machine-gun-toting armed guards... no kidding), the Amatokin peptide (known in official circles as polypeptide #153) was developed as part of ongoing research to help burn victims (interestingly, today's most important "anti-aging" compounds are derived from burn-related research).

Does it work? Well, if the original Amatokin 153-amino-acid-polypeptide can help burn victims with serious scarring and devastated skin, imagine what Amatokin can do for deep creases and an aging complexion. **Cost:** $190 for 30 ml (approx. one-month supply). Available at Bloomingdale's, Sephora stores worldwide, Nordstrom and Macy's, or directly from Voss Labs at **Amatokin.com** or by calling **1-800-756-7908**.

"Rather than going under the knife, you may be able to look 20 years younger by applying a 'stem-cell' face cream, thus replacing a time-ravaged complexion with your own, new, wrinkle-free skin..."

Dr. Richard Wells, Ph.D. Research Scientist



RéVive® Peau Magnifique Youth Recruit

The company claims that Peau Magnifique "recruits youth and resets your skin's 'aging clock' by a minimum of five years" by utilizing enzymes, so they say, to convert resting, adult stem cells to newly-minted skin cells. RéVive also credits "burn research" as the origin of its Peau Magnifique product. **Cost:** $250 per month. But can you believe it? You have to buy a full 6-month cycle for $1,500! At Neiman Marcus, Barney's and Bergdorf Goodman.



STRIVECTIN®-HS Hydro-Thermal Deep Wrinkle Serum™

The big question is this: Does StriVectin-HS Hydro-Thermal Deep Wrinkle Serum contain the Amatokin polypeptide?

StriVectin-HS has gained a worldwide reputation as the best deep-wrinkle serum on the market. Why is it so effective? Well, it's rumored this heat-activated serum contains the super-secret Amatokin ingredient (polypeptide #153). This could explain why women love StriVectin-HS so much. When asked about the Amatokin rumor, Klein-Becker spokesperson, Gina Gay, responded, "Because of contractual obligations, I am not permitted to say anything about the Amatokin peptide." If you ask me, I think they've got it. **Cost:** $153 for a one-month supply. Available at Lord & Taylor, Bloomingdale's, Saks Fifth Avenue, Sephora stores worldwide and Macy's, or directly from Klein-Becker at **StriVectin.com** or by calling **1-800-919-9761**.

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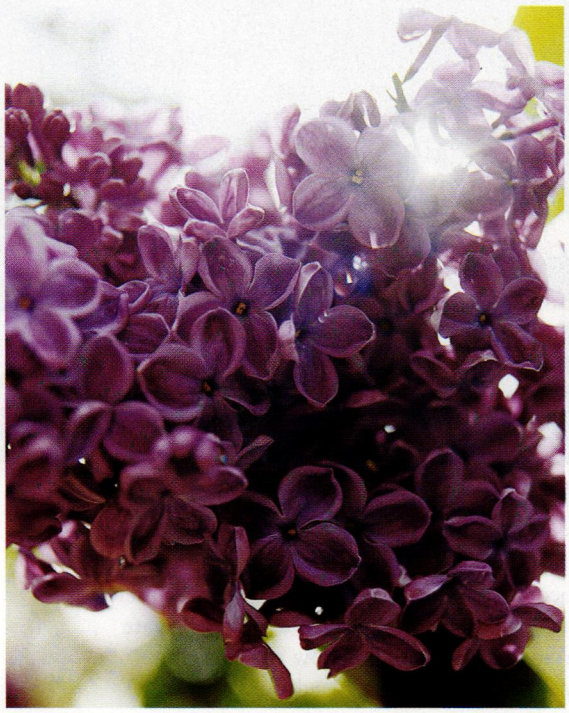
EVERY STORY HAS A BEAD

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Field Trip

V Lilac Collection

Descending from the Osborne garden, visitors in April and May are treated to the fragrance of lilacs before they see the 150 different specimens that make up this popular and historic collection. Blooms in single varieties include *Syringa vulgaris* 'Albert F. Holden,' below; double varieties range from white to violet.





^ Japanese Hill-and-Pond Garden

Constructed by Takeo Shiota from 1914 to 1915 to be beautiful in every season, the Japanese Hill-and-Pond Garden was the first public Japanese garden created in the United States. The mostly evergreen landscape combines elements of the traditional hill-and-pond style with the more modern stroll garden. A pavilion overlooks a large pond, which contains a vermilion torii, or ceremonial gate. Traditional Japanese plants—including camellias such as *Camellia japonica* 'Eugene Bolen,' above, ornamental cherry trees, and irises—grow near the pond.

> Waterfall

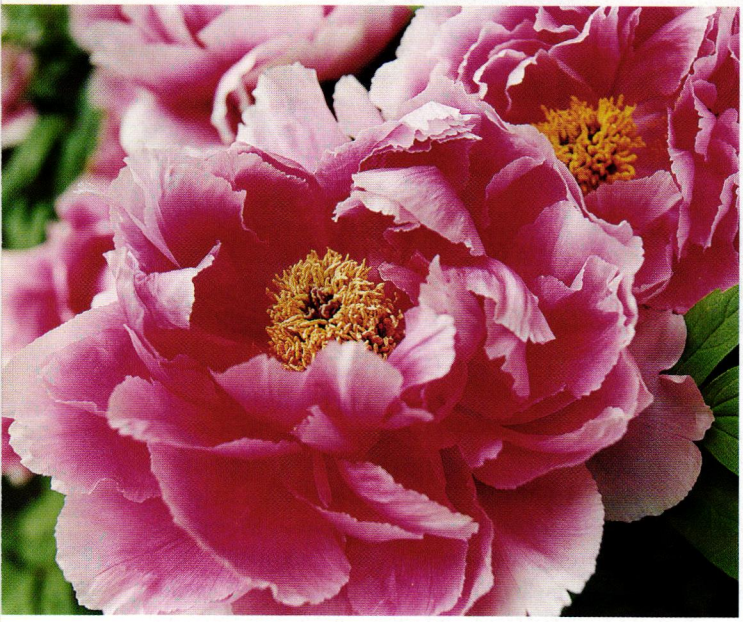
Walking along the tranquil paths of this 3.5-acre garden, visitors can circle the large pond, which is home to koi, turtles, and birds. A tall, arcing drum bridge connects a mounded island to the land. The island is home to a snow-viewing lantern that is designed to hold snow in its capped roof. Surrounded by Japanese maples, juniper, and pine, the five-tiered waterfall, right, symbolizes constant change. Nearby, a Shinto shrine honoring Inari, the god of harvest, nestles in a grove of white pines, which symbolize longevity. This traditional structure was rebuilt in 1960 of white cedar, redwood, ash, and cypress. In keeping with Japanese custom, it has no structural nails.



Field Trip

V Special Collections

These unusual peonies, like the *Paeonia suffruticosa* 'Shimanojuji,' below, were a gift of the people of Yatsuka, a village in Japan's Shimane prefecture renowned for its cultivation of rare tree peonies. They donated 300 plants of 50 different varieties in memory of the events of September 11, with the hope of bringing "peace of mind to the people in the United States."





^ Tree Peonies

Tree peonies from Japan with exuberant blossoms the size of dessert plates make May the month to take in the two curved beds near the Japanese Hill-and-Pond Garden and the Cherry Esplanade. These colorful peonies create a show in varying shades of pink, yellow, red, and white, and include a red-and-white-striped cultivar.

> Cranford Rose Garden

In early summer, the heady scent of roses emanates from the one-acre Cranford Rose Garden, with a lush display that has delighted visitors for almost 80 years. Today, more than 5,000 rose bushes in 1,200 varieties—including wild species, climbers, ramblers, and miniatures—fill beds and ascend trellises, or, like the delicate pink shrub rose 'Ballerina,' right, climb double metal arches. Surrounded by a lattice fence, the garden is organized around 15 long center beds that have been planted with modern roses. Historic garden roses grow wild along the borders. As befits a scientific institution, each species and cultivar is identified along with its date of introduction, providing a glimpse into the history of rose breeding.



Souls of the Earth

A Farm Grows in Brooklyn The grassroots organization Added Value produces more than just vegetables

BY MELISSA OZAWA

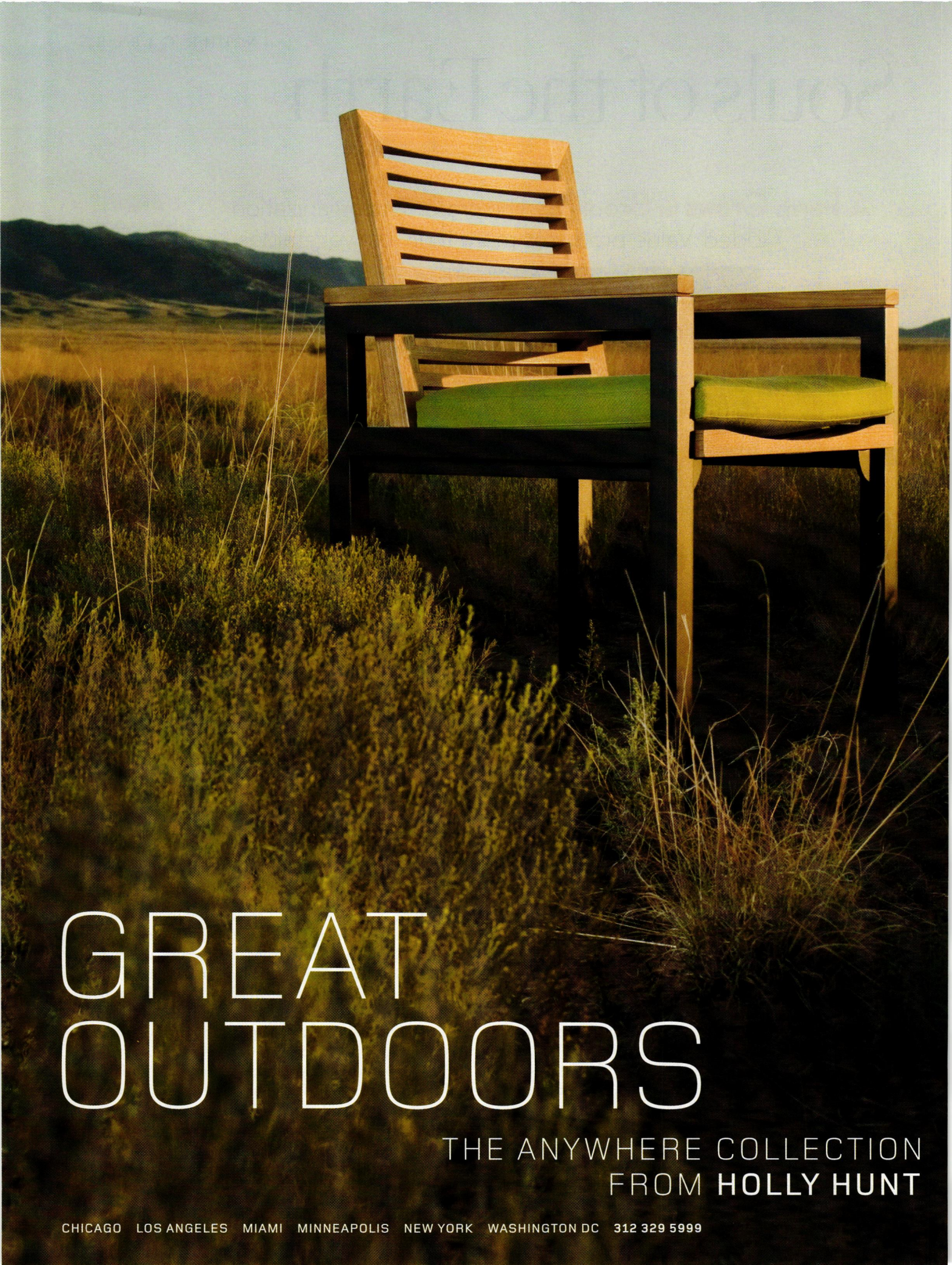


Ian Marvy, center, at the Red Hook, Brooklyn, farm, which is tended by teenagers, staff, and volunteers. Produce grows in layers of organic compost on top of concrete.

ON AN EARLY Saturday summer morning, with the temperature and humidity already approaching unbearable, a group of teenagers gathered to learn what they would be harvesting that day. While the scene may not sound unusual, the location was. These teens were farming on a former city playground in the middle of industrial Red Hook, Brooklyn. The 2.75-acre organic farm is at the heart of Added Value, a community-focused, nonprofit organization founded six years ago by Ian Marvy, its executive director, and Michael Hurwitz, director of the Greenmarket for the Council on the Environment of New York City. Through a variety of youth-empowerment programs, teens are encouraged to engage with their community through socially responsible agriculture. In a core seven-week program, teens spend six hours a day, four days a week, weeding, adding compost, helping out with the farmers' market, and harvesting vegetables such as collard greens, tomatoes, arugula, and beans. Just as important, they also sit down to discuss a variety of topics with the organization's staff, including justice, community, and stewardship, and receive weekly cooking lessons.

Through this multifaceted approach, the teens learn about far more than just agriculture. The farm is a catalyst for social change. "I've never done anything like this before," one student said. "It's not all about farming; it's about community, too." Community and the choices people make are at the core of the mission: it's embedded in the organization's name. As Marvy says, the sun gives us what we need to make things grow, but "the rest is up to us. We have to choose to add value to the world." Judging from the teens' enthusiasm that hot summer Saturday, and the lines at the farmers' market, Added Value is sowing its seeds in fertile ground. [added-value.org]

PHOTOGRAPHED BY CHRISTIAN PATTERSON


GREAT
OUTDOORS
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CHICAGO LOS ANGELES MIAMI MINNEAPOLIS NEW YORK WASHINGTON DC 312 329 5999

The flowing lines of Richard Meier's apartment are punctuated by pieces of modern art: a pastel by Le Corbusier, right, and a print by Sonia Delaunay.



November

HOUSE & GARDEN CELEBRATES THE BEAUTY AND DIVERSITY OF GREAT DESIGN

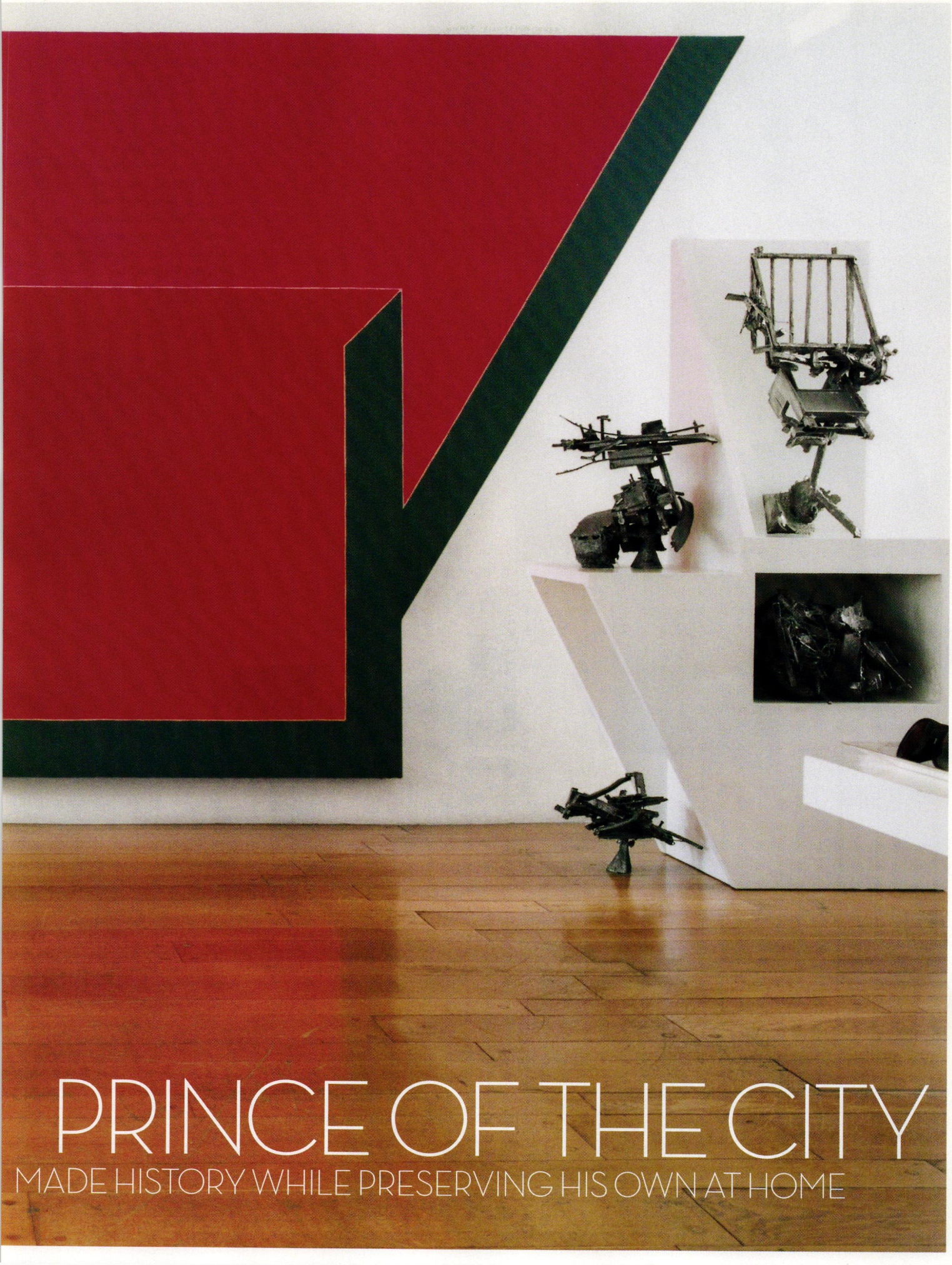
OBERTO GILI

BY WENDY GOODMAN
PHOTOGRAPHED BY OBERTO GILI

Meier surveys the graphic clarity of his Manhattan living room. The geometric lines of a bold Frank Stella piece are echoed in the custom shelf to the right, which was designed by Meier and is filled with his sculptures. Classic Austrian pieces—among them, a Koloman Moser table with a box by Josef Hoffmann on it—complement Meier-designed furniture, including a daybed and a coffee table manufactured by Stow Davis.



NEW YORK'S QUINTESSENTIAL ARCHITECT HAS



PRINCE OF THE CITY

MADE HISTORY WHILE PRESERVING HIS OWN AT HOME



From the foyer, this page, dramatic white walls lead into the living room. Meier transformed three separate rooms into a loftlike living space with built-in shelves (here holding Nayarit sculptures) and shapely plaster walls. ■ In the living room, opposite page, Poltrona Frau's Vanity Fair leather armchair is paired with black stools by both Josef Hoffmann, left, and Richard Meier, right, for Knoll International.

MEIER CONVERTED THREE ROOMS FROM THE ORIGINAL APARTMENT INTO ONE FLOWING SPACE FROM FOYER TO LOFTLIKE LIVING ROOM


Richard Meier
Collage
CEZANNE and PROVENCE
PICASSO

If you imagined that modernist master Richard Meier, designer of Manhattan's recent high-profile Perry Street towers, saved one of the shimmering glass-walled apartments for himself, you would be wrong.

Instead, the architect takes refuge in an impeccable apartment on the city's Upper East Side that he has called home since 1972. The prewar building, with its Art Deco limestone exterior, was designed by Rosario Candela, the Sicilian-born architect who left his stamp on several of New York's luxury apartment buildings. "He was the best architect around at that time," Meier says. When his building decided to renovate the lobby and replace precious materials and furniture, Meier was upset by the lack of respect for Candela's craftsmanship. "I wanted to keep all the original fixtures, but of course they threw out everything."

You usually think of Meier making history rather than preserving it, but his own book-filled residence attests to attachments that have been nourished over time. A visit begins with a ride in the building's original elevator, a jewel box displaying fanciful hand-carved sea creatures on its wood-paneled walls. You begin to wonder if Meier's private domain will be a stately group of rooms laid out according to the proprieties of prewar style.

But no, the master's modernist touch is evident as soon as you walk in the door. "Well, basically I made three rooms into one—that was the main thing," he says of the progression of space from the foyer to the loftlike living room, dominated by a massive Frank Stella canvas.

And then there are the books. There are so many books that they have themselves become architectural structures. They tower over him as he sits at his desk by the windows. "They didn't start in piles," the architect explains. "They started in bookcases,



In the living room, custom bookshelves cannot contain the bounty of Meier's books, which spill over onto every available surface. These stacks, which reach almost to the ceiling, have become architectural structures of their own. A few English pieces—a 19th-century leather armchair and 18th-century bowls—make traditional counterpoints to the low-slung sofas and end tables designed by Meier.



ALTHOUGH MOST WALLS WERE REMOVED, PUBLIC AND PRIVATE SPACES ARE AS CLEARLY DEFINED AS IF THE WALLS WERE STILL THERE



The dining room, above, includes a pristine white table designed by Meier as well as his candlesticks, manufactured by Swid Powell. The built-in sideboard has a pair of candlebras and a print by Sonia Delaunay. The rattan chairs are by Mies van der Rohe. ■ In Meier's study area, opposite page, an 18th-century armchair and a Koloman Moser stool set off the clean lines of the custom-built desk.

but then the bookcases got filled, and I tried to weed them out." He admits that weeding usually comes down to getting rid of two at the most.

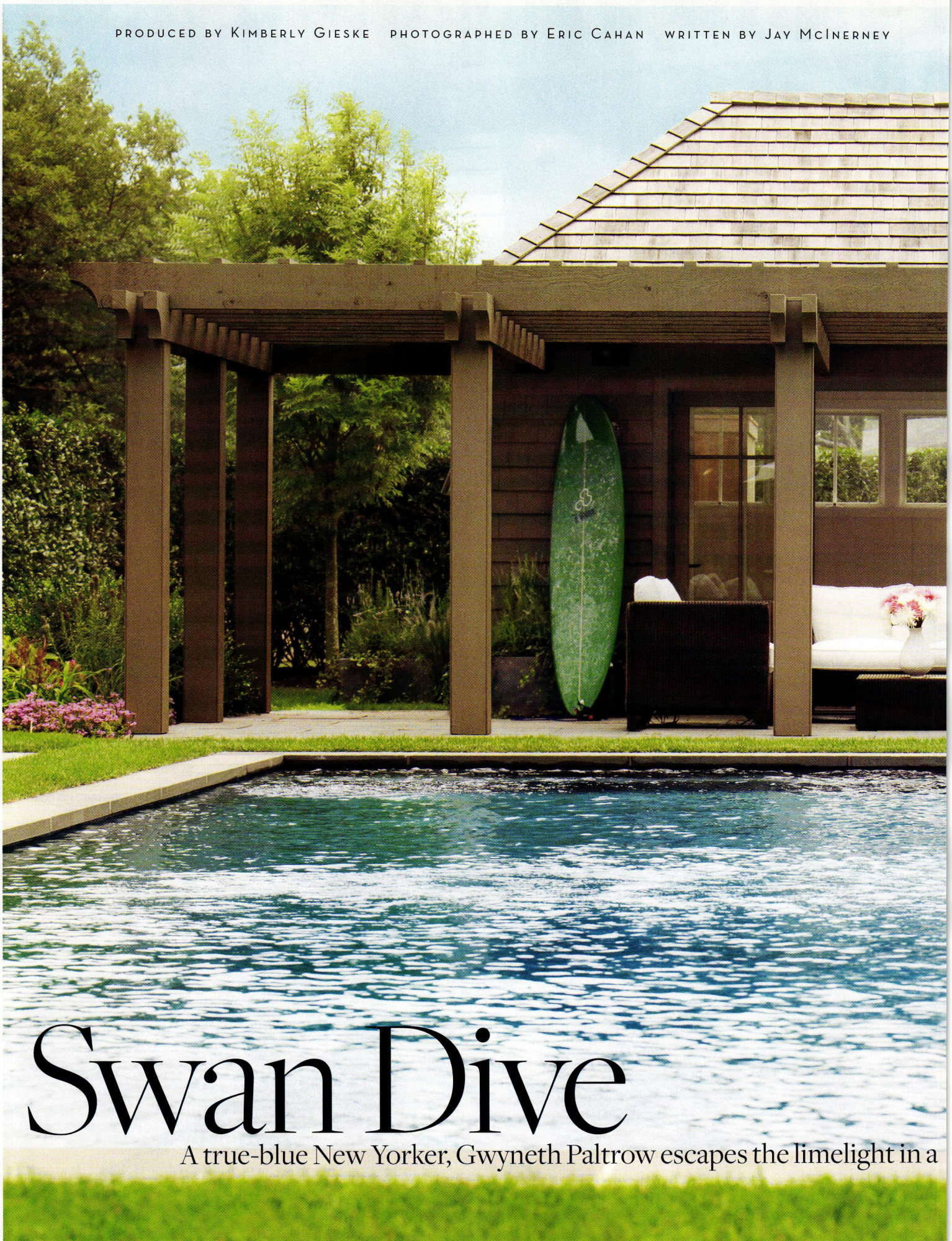
There is a rotary phone tucked away in a cubicle near his desk. You get the sense that this space is meant for quiet and concentration. The opposite end of the room is open and anchored by a snow white dining table of Meier's design surrounded by his artwork. The designation of private and public spaces is as clear here as if the original walls were still in place.

Ever since Meier opened his practice in New York in 1963, he has had a career of firsts, among them becoming the youngest winner of architecture's highest achievement, the Pritzker Prize, in 1984, the same year he landed the commission of the century: designing the 110-acre, $1 billion Getty Center in Los Angeles. But while Meier's projects span the globe, the significance of this New Yorker's work has changed not only the face of the city but also the concept of how to redefine existing structures. Westbeth, for instance, his 1970 redesign of the Bell Laboratory buildings in the West Village, was a superbly innovative creation of live/work spaces for artists.

Of his 2002 Perry Street project nearby, he says: "You know, I lived on Perry Street years ago when I first came to New York, so that is my area." Is he ever tempted to go back and live in one of his famous towers? "Well, I thought about it," he says after a long pause. "But the whole idea of moving? It's two years of your life. I couldn't go through it. I mean I know where everything is in my apartment. Everything." Now he sounds more like a world-weary New Yorker than the man who changed the landscape of the city. □


MATISSE • PORTRAITS
JOHN HEARTFIELD
Alvaro Siza Explor Ch Bucley
I disegni di Carlo Scarpa per Castelvecchio

PRODUCED BY KIMBERLY GIESKE PHOTOGRAPHED BY ERIC CAHAN WRITTEN BY JAY MCINERNEY



Swan Dive

A true-blue New Yorker, Gwyneth Paltrow escapes the limelight in a



Paltrow, wearing a red Calvin Klein Collection dress, gets her feet wet in front of the pool house. The furniture is from Janus et Cie. Vase by Jonathan Adler.

Hamptons hideaway that is relaxed and elegant, super-hip and sneaker-friendly

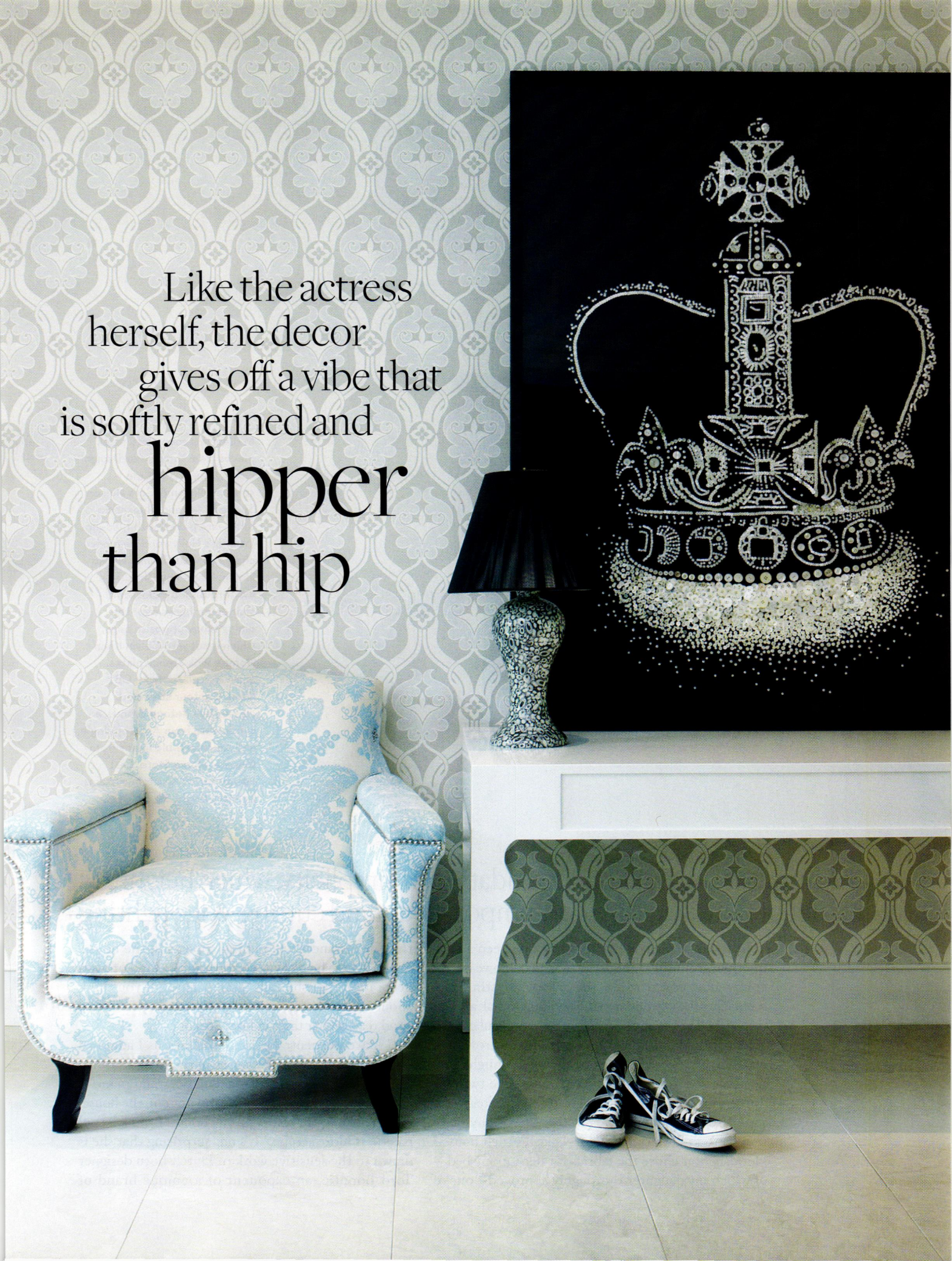


Tom Dixon's Mirror Ball pendants, from Property, NYC, left, hang dramatically over the staircase leading up to the bedrooms. ■ A cool, clean palette in the entry foyer, opposite page, includes a Bolero chair by Mariette Himes Gomez for Hickory Chair, upholstered in Schumacher's Lace in Aqua; Directions' Glam console table topped with a découpage barnacle lamp from John Derian, NYC; and needlework art by Ann Carrington. Wallpaper is Zoffany's Cordoba in Gray.

Stories like this—about the domestic style of a celebrity—are usually stories about the delegation of taste. You don't expect someone like Gwyneth Paltrow to get involved with furniture catalogs and plumbing fixtures. You don't expect Gwyneth Paltrow to possess any of the normal domestic virtues. But the Oscar-winning actress seems to have been intimately involved with the creation of her serene new summerhouse in the Hamptons—poring over fabric swatches and color charts from top New York decorators' resource centers such as the D & D Building. "I've become an encyclopedia of design for my friends," she says, taking me and my daughter on a tour of the new house one sultry August afternoon. Her hair pulled back in a loose ponytail, she is wearing jeans and still limping from a tibial fracture that kept her on crutches a good part of the summer.

Paltrow first visited the Hamptons when she lived with her parents on the Upper East Side of Manhattan. More recently, she spent time there with friends Steven Spielberg and Kate Capshaw at their summer home in East Hampton, and it wasn't long before she began looking for property to purchase nearby for herself. The spec house she eventually bought, on a few acres within walking distance of the ocean, was already under construction when Paltrow first came upon it. There was still time to make changes, so she worked with Washington, D.C.–based builder and architectural designer Michael Minkoff to modify the plan to better suit her family and her taste.

Most important to her was the addition of bedrooms. Married since 2003 to Coldplay lead singer and songwriter Chris Martin, Paltrow has two children, three-year-old Apple and year-old Moses, and the four make for a very close-knit group. "Both Chris and I come from big families," Paltrow says. "We wanted to have enough room for everyone to come at once." Which they do. Moments later, Paltrow introduces us to her mother, the actress Blythe Danner, who was in residence for the month and who has her own suite within the house. Paltrow's brother Jake was staying there, too, in a room just down the hall from the master bedroom. We visited the house a few days before the Hamptons premiere of Jake's first feature as a writer-director, *The Good Night,* starring his older sister, among others. The following Saturday, the nearby East Hampton Cinema was packed with friends, family, and fellow Hamptonites like Ed Burns, Christy Turlington, and Paul McCartney. ▷


Like the actress herself, the decor gives off a vibe that is softly refined and
hipper than hip



In the living room, left, sleek pieces from the Domus Design Collection, NYC—Kline sofas in Hinson & Co.'s Hinson Suede in Aegean Blue, and a table—are paired with Madeline Weinrib's Hollywood Regency chair and vases from Calypso Home. Mantel by Chesney's. ■ A Tord Boontje Blossom chandelier hangs over the dining table, opposite page, which is set with Calvin Klein Home's Pink Stencil plates, appetizer plates from CB2, Block Contour stemmed glasses by Lifetime Brands, a candelabra from Anthropologie, and Anichini table linens from General Home Store, East Hampton, NY. Custom curtains by Mary Bright Studio, NYC.

The interiors are built on a foundation of simplicity, which heightens the impact of flourishes like contemporary art and cutting-edge lighting

In a part of the country that has long been a summer playground for the wealthy and a showcase for conspicuous construction, the Paltrow-Martin estate seems surprisingly understated and functional, a traditional shell in the local Shingle-style vernacular, with a crisp, bright, contemporary interior. Paltrow likes clean lines and cool colors; her aesthetic might best be described as minimalist with a feminine twist. "I don't want things too fussy and too decorated," she says. "I don't want the kids to feel there's any place they can't go. I want them to feel like it's their house." Her daughter chose the fabrics for her canopy bed—of which my daughter thoroughly approved—one of the few instances where pink appears in the house. Paltrow says she dislikes clutter and the kind of overdecoration that she calls "granny chic." If you think about Paltrow's celebrated fashion sense, you'll get a good read on her taste in home decor.

"I like cool, neutral colors," she says, as I admire a pair of pale robin's-egg chaises in the living room—across from her husband's lacquered grand piano—which are among the most colorful items in the house. "I don't like warm colors for my house. I think a cool palette is more serene." It's not surprising that she is drawn to the sensitive work of Dutch-born designer Tord Boontje, an exponent of a unique brand of




There is a dazzling moment in each room,
MARIO BATALI

even the most functional or unassuming



romantic modernism. The very first thing she picked out for the house was Boontje's Blossom chandelier, which hangs above the dining room table. A delicate arrangement of pink and white crystals attached to metal armatures, the lighting fixture is suggestive of cherry tree branches laden with tiny flowers.

Paltrow did need some expertise to help her navigate the rough waters of the design world. She enlisted Kim Gieske, a *House & Garden* editor, who offered Paltrow design source suggestions and trolled for ideas in such venues as the D & D Building (where the upholstery and furnishings are sold "to the trade" only). As the owner of a London town house, Paltrow is familiar with British decorating resources and occasionally turned to them when she failed to find what she was looking for closer to home, as in the case of the six fireplace mantels in the house, which came from Chesney's in London.

Paltrow is understandably proud of her art collection, most of which is contemporary. Paired Warhols and three soft-focus works by photographer David Armstrong hang in the living room; an Ann Carrington needlework and button piece depicting a crown graces the entry hall. ▷

The spacious kitchen, lined with custom cabinets by Michael Minkoff, does not subordinate style to function, with a pair of striking chandeliers by Home and Co. for Birgit Israel, London, as the focal point of the space. Seamless concrete counters by Remik Studio, Brooklyn, NY, are punctuated with a stove from Jade Range, Brea, CA. An island with a butcher-block top from Bally Block Co., Bally, PA, provides additional workspace. All windows and doors throughout by Kolbe & Kolbe Millwork Co.



Apple's bedroom, left, has a custom canopy bed by Jonas, Inc., NYC, in fabrics from Raoul Textiles. Monogrammed pillows by Lori Jayne Monogramming and More, Palm Beach, FL, complement Ballard Designs' Stevenson headboard. The floor is covered in Stark Carpet's Silverton in White. ■ The master bedroom, below, features Usona's Thurman bed, covered in Edelman's Cashmere Calf in Super White, and Wendell Castle's Muse side table topped with Vaughan's Lausanne Crystal lamp. Wallpaper is Wook Kim's Feu in Gray. Carpet by Tai Ping. All bedding by Donna Karan. ■ Paltrow, opposite page, wearing a dress by Zac Posen, sits on a Janus et Cie Cocoon hammock. See Shopping, last pages.



As well as adding rooms for her family, Paltrow opened up the floor plan and doubled the size of the kitchen. "I love to cook," she says. Although she was once a poster girl for macrobiotic cooking, she has expanded her diet in recent years. (She still avoids meat.) Behind a high, deer-proof fence in the front yard is an extensive, meticulously groomed vegetable garden that helps furnish her table. If the professional double-oven range doesn't provide enough Btus, on the back patio she has a built-in Kalamazoo grill, of which she is particularly proud. She says she obsessed over the design of this rear deck, which leads to the pool and the pool house. "I made a floor plan of the deck, and I cut out pictures of outdoor furniture. My builder faxed me catalogs, and I was converting centimeters to inches, trying to make sure everything fit."

The enclosed backyard, with its outdoor kitchen, its canopied garden hammock, and its cushioned chaises, feels like the heart and soul of this summer retreat. Out behind the pool house—a pergola side building dressed as an outdoor living room—and just beyond the apple orchard (apples being something of a theme around here) is a little structure that looks like a Japanese teahouse. It is, in fact, a personal fitness studio, where Paltrow logs a fair number of hours at yoga and Pilates. My daughter is especially impressed with this exquisite little wood-paneled building, I think, because it finally answers her idea of an appropriate appurtenance for a glamorous movie star.

☞ **houseandgarden.com** Get an insider's look at how we shot Gwyneth Paltrow's home.





Glam Eyewear *"A FRIEND GAVE ME A PAIR OF BLINDE SUNGLASSES, AND I WEAR THEM ALL THE TIME. I LOVE THE UPDATED AVIATOR STYLES." SERVICER MODEL IN TORTOISE, $265. 800-647-2345.*



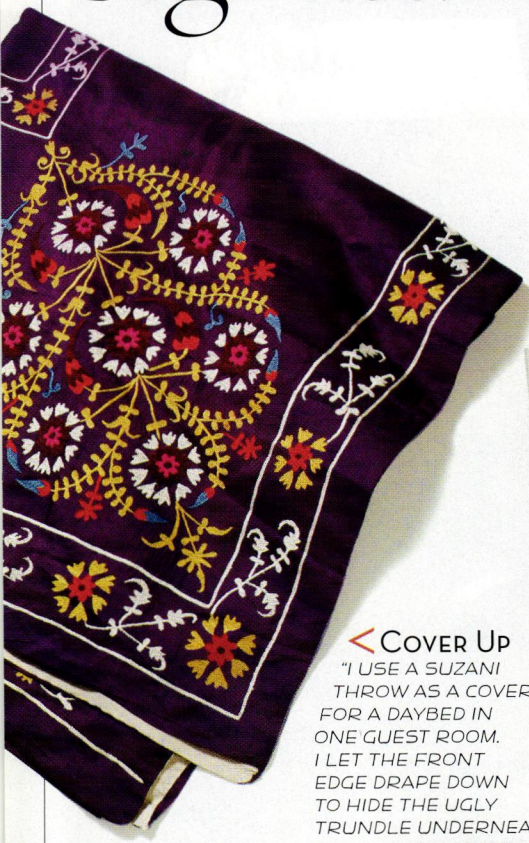
Sharp Flats *"I'VE GOT OVERNIGHT-TRIP PACKING DOWN: THROW LANVIN FLATS, A STELLA MCCARTNEY MINI-DRESS, AND A TOOTHBRUSH INTO AN L. L. BEAN TOTE BAG." BALLET FLAT, LANVIN, $545. BARNEYS.COM.*



Best Dress *"I LOVE T-SHIRT DRESSES BY MIU MIU AND SAINT GRACE. THEY'RE MY UNIFORM WHEN I'M AT HOME WITH THE KIDS, OR WHATEVER." SAINT GRACE MAXINE DRESS, $185. SAINTGRACE.COM.*

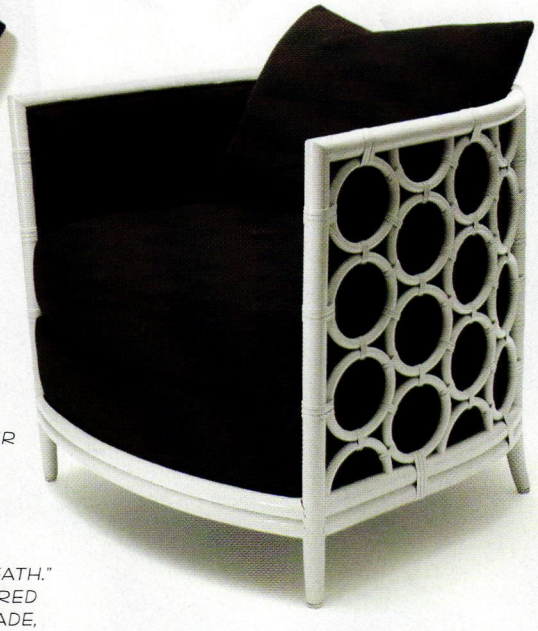
Signature Style

Whether she's relaxing at home or



Cover Up *"I USE A SUZANI THROW AS A COVER FOR A DAYBED IN ONE GUEST ROOM. I LET THE FRONT EDGE DRAPE DOWN TO HIDE THE UGLY TRUNDLE UNDERNEATH." VINTAGE EMBROIDERED SUZANI, SHEHERAZADE, NYC. 212-539-1771.*

Chic Seats *"TWO LAURA KIRAR FOR MCGUIRE CHAIRS WERE SOME OF THE FIRST THINGS I PICKED OUT FOR THE HOUSE. THE WHITE RATTAN CIRCLES FEEL BEACH-Y YET MODERN." A-80 BARREL LOUNGE CHAIR, $4,200, MCGUIRE FURNITURE. 800-662-4847.*





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V Boffo Bangles

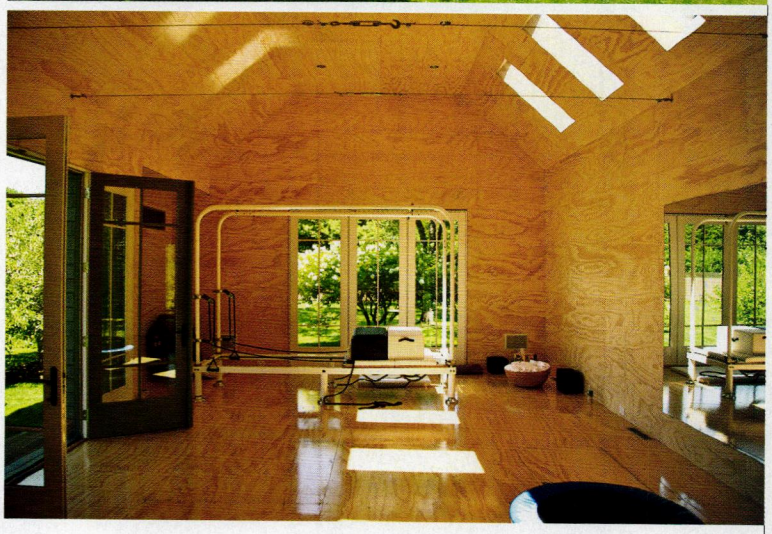
"GARA DANIELLE MAKES REALLY AMAZING JEWELRY. I HAVE LOTS OF HER HOOP EARRINGS AND BANGLE BRACELETS." WOOD AND BRASS BANGLES, $44 EACH, GARA DANIELLE. 323-653-9600.



> Downward-Facing Dog House

"THE YOGA AND PILATES STUDIO WAS A MAJOR SPLURGE, BUT I USE IT EVERY SINGLE DAY. EVENTUALLY I'D LIKE TO COVER THE WALLS, CEILING, AND FLOOR IN BAMBOO."





out and about, for Gwyneth Paltrow, great design is a way of life



< Fashion Forecast

"I'M REALLY INTO WIDE-LEG JEANS FOR OUTFITS IN THE FALL. JUICY COUTURE AND J BRAND BOTH HAVE GREAT ONES AVAILABLE." JOPLIN JEAN IN INDIGO, $217. JBRANDJEANS.COM.



^ Table Trick

"FLAT-SCREEN TVS LOOK SO WEIRD JUST FLOATING ON A WALL. I SHOVED THIS CONSOLE UNDER THE TV IN MY BROTHER'S ROOM. IT WORKS PERFECTLY." ALTAR TABLE, $1,580, RED EGG. 336-887-3541.

< High Beams

"A MAKEUP ARTIST ON AN ESTÉE LAUDER SHOOT TAUGHT ME A TRICK TO REALLY MAKE YOUR EYES POP: PUT WHITE-ISH HIGHLIGHTER ON YOUR BROW AND THE CORNER OF YOUR EYE SOCKET, THEN ADD TWO COATS OF MASCARA." IDEAL LIGHT BRUSH-ON ILLUMINATOR, $24.50, AND MORE THAN MASCARA, $21. ESTEELAUDER.COM.

ERIC CAHAN (INTERIORS); COURTESY OF RED EGG (TABLE); JOHN LAWTON (ALL OTHERS)

EYE ON THE WORLD

The Manhattan aerie of Estée Lauder's John Demsey and his new wife, Anouschka Izmirlian Demsey, is a modernist paradise for many collections, especially photographs



PRODUCED BY CYNTHIA FRANK PHOTOGRAPHED BY OBERTO GILI WRITTEN BY ELIZABETH BLISH HUGHES



Anouschka Izmirlian Demsey, wearing her sapphire engagement ring, made for her by James de Givenchy, is in the living room, opposite page, filled with sleek furnishings, including Eileen Gray's Transat chair, through Ralph Pucci International. ■ In the same room, this page, Donald Sultan's *Smoke Rings, Feb 14, 2001*, from Lococo Fine Art Publisher, St. Louis, MO, is behind Christian Liaigre's Mandarin chair and Alison Berger's Roman Ring floor lamp, both through Holly Hunt.





Thirteen years ago,

John Demsey and Anouschka Izmirlian met in an elevator when they both lived at the Ritz Tower. They hit it off, but despite their shared interests in design, fashion, and pop culture, the relationship followed a less than linear path.

She returned to Switzerland, where she grew up. A gemologist by training, she worked on Armenian causes through her family's foundation and the United Nations. He moved to an apartment at the Museum of Modern Art Tower and, as group president for Estée Lauder—overseeing the Estée Lauder, M·A·C, and Prescriptives lines—threw himself into his work.

As part of that work, he saw in the M·A·C AIDS Fund—which started as a Toronto direct-services-oriented charity in 1994—"an extraordinary opportunity to have influence" as the AIDS/HIV pandemic grew. When Demsey arrived in 1998, the fund had raised $3 million through its Viva Glam lipsticks, with all sales going to the charity. Under his guidance, the fund has become one of the world's largest nonpharmaceutical financers of AIDS/HIV charities and services, giving more than $95 million to organizations worldwide. "If you don't believe in what you do, you won't be successful," Demsey says. "If you're a Jet, you're a Jet all the way."

Between his work at Estée Lauder, which included launching fragrances by Sean Jean and Tom Ford, and his M·A·C AIDS Fund work with UCLA and Columbia University to establish HIV/AIDS programs in South Africa, Demsey had little time for decorating his apartment. He called upon a longtime friend, designer Bibi Monnahan.

As they were filling the apartment with art by his mother, Renée, and sleek contemporary and mid-century furnishings, Demsey began collecting "glamour-inspired" photography, he says. He and Monnahan found works that span decades and embrace icons from Fred Astaire to Frank Sinatra. "The more you get into it, you get carried away," Demsey says. "I created a monster," Monnahan adds.

Soon the apartment needed an overhaul to accommodate the photographs. "I thought I'd be able to do less-is-more, but I ended up subscribing to more-is-more," Demsey says. Yet it all looks wonderful just where it is, chronicling Manhattan's vortex of society, business, art, and style. A Curtis Jere sculpture is a scale model for the fountains at the

The newlyweds, top left, on an outdoor patio at the MoMA Tower. ■ In the entry, left, guests are greeted by an Albert Watson photograph of a monkey in a mask and by Felix Aublet's Bureau lamp, through Ralph Pucci International. ■ The dining room, opposite page, is a veritable gallery, with a vintage Willy Rizzo table and sideboard, a sculpture of a seated monkey from Demsey's grandfather, a photograph by Steven Meisel (on easel), a Gabriella Crespi table lamp, ca. 1970, from Liz O'Brien, NYC, and Ray Charles White's *Surface Tension* (2000), from Durham Press, on the wall. George Nelson's Saucer Bubble lamp hangs above.





1960s modernist Hilton Hotel nearby. The dining room has a table with matching chairs and a bureau designed by Willy Rizzo that Demsey's parents bought through the designer's New York showroom, run by C. Z. Guest, the socialite equestrian and gardener. Her daughter, Cornelia, is a friend of Demsey's. "I love the apartment," she says; she sees in it a reflection of a "kind, kind man" with a modern and eclectic sensibility.

He wanted the apartment to reflect "the glamorous against the more abstract or more atmospheric," a juxtaposition that Cornelia says reflects "his innate chic." His boss, Leonard Lauder, chairman of the Estée Lauder Companies, says, "John understands the elements of style; that includes the people who have style as well as the particular look and feel of true style."

Monnahan helped make the apartment sing. *Surface Tension,* a Ray Charles White multi-panel photograph, fills the wall over the Rizzo bureau. There's a Steven Meisel photograph, a head by Cochiti Pueblo potter Virgil Ortiz, and a Gabriella Crespi lamp that Aerin Lauder bought as inspiration for a lipstick tube. The master bedroom, filled with photos, has Eames ottomans and pillows that Monnahan wrapped with Hermès and Pucci scarves to tease the eye.

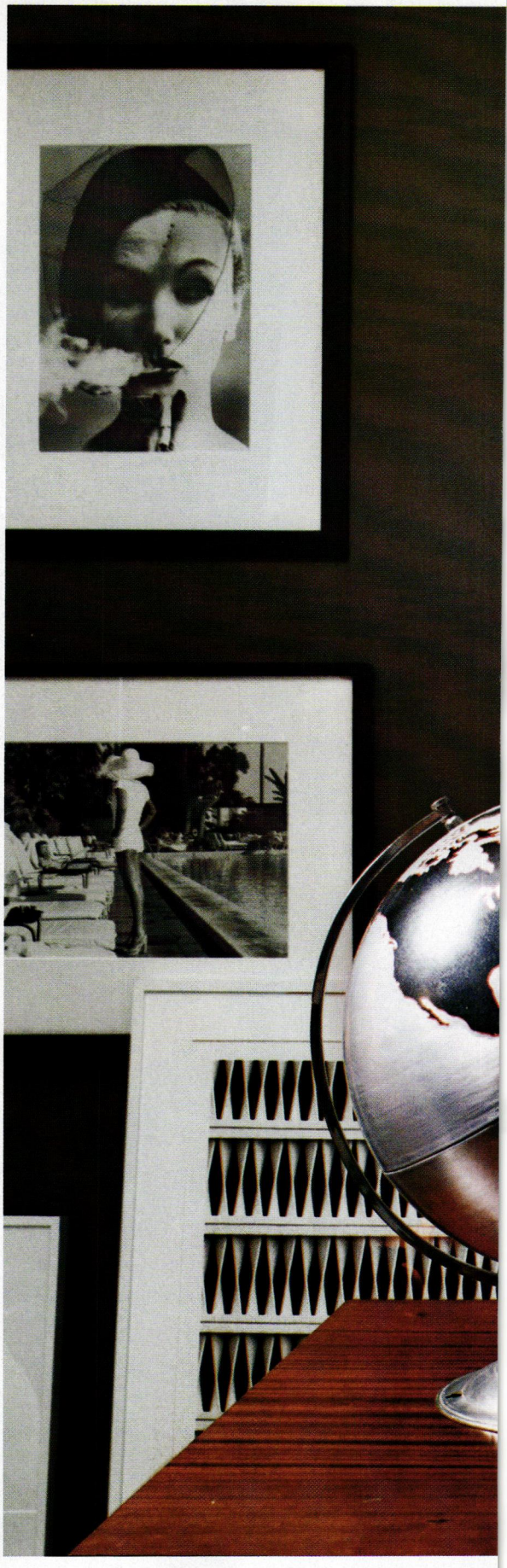
Demsey's high-versus-low fearlessness makes a Kenneth Snelson sculpture, on a Christian Liaigre table with a Nymphenburg bird, look right in the living room. "The apartment is a reflection of me," Demsey says. "I'm a left brain and a right brain person. I balance the two. The suits think I'm a creative, and the creatives think I'm a suit."

Last December, John and Anouschka reconnected, and they married in July. "I don't think he ever saw his life without me, nor did I ever see my life without him," she says. "It took me many years to realize it was more important to be with the person I loved, even though New York can sometimes suffocate me."

The couple's favorite corner is in the living room, a white-on-white, sophisticated setting for the simple pleasures of a night at home with omelets, books, and magazines. Still, Demsey suspects they will move someplace larger. As he says, "We need to find what's going to be us."

Elizabeth Blish Hughes is a writer based in New York City and San Francisco.

A stunning collection of



The master bedroom, above, includes a bed and side table by André Joyau, Brooklyn, NY. Monogrammed red and white linens from the Royal collection at Olatz, NYC, punctuate the cool palette. ■ A striking photography collection in the bedroom, right, includes Pamela Hanson's "Raina Sitting by a Window, New York, 1995," from Staley-Wise Gallery, NYC. The silver globe and airplane on Demsey's desk add to the glamorous vibe. Desk lamp from Wyeth, NYC; vintage wall light from B4 It Was Cool, NYC.

photographs serves as a backdrop in the master bedroom



SIGNATURE STYLE For John Demsey and his wife,



Wow, Meow!

"I DO HAVE A FASCINATION WITH HELLO KITTY," SHE SAYS. "I STARTED TO COLLECT IT BEFORE ANYBODY KNEW WHAT IT WAS." HE TUCKED HER ENGAGEMENT RING INSIDE THIS LIMITED-EDITION SWAROVSKI CRYSTAL MINAUDIÈRE BY JUDITH LEIBER. JUDITHLEIBER.COM.



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Telling Time

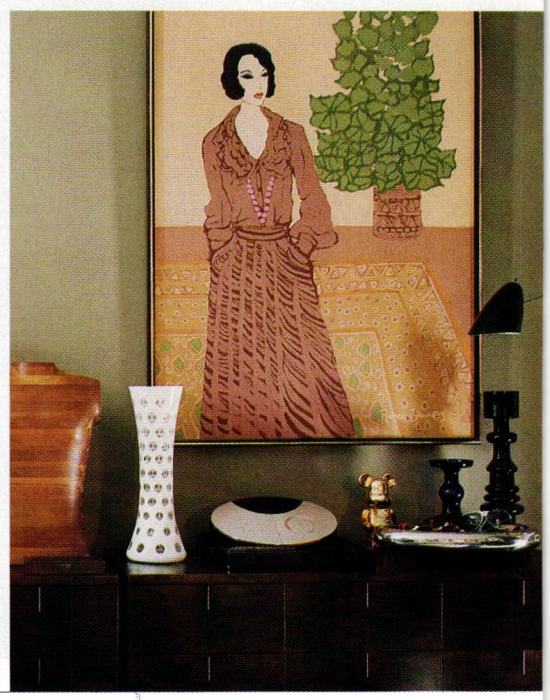
"I'M A WATCH FANATIC," HE SAYS. ROLEX OYSTER PERPETUAL YACHT-MASTER II IN 18K YELLOW GOLD, $31,500. ROLEX.COM. LIMITED-EDITION IKEPOD MARC NEWSON HORIZON BLACK HOLE. IKEPOD .COM. AUDEMARS PIGUET'S SELF-WINDING ROYAL OAK IN ROSE GOLD, A 21ST BIRTHDAY PRESENT FROM HIS FATHER. $21,400. AUDEMARSPIGUET.COM.





The Red Shoes

HE SWEPT HER OFF HER FEET. SOMEONE MIGHT DO THE SAME TO YOU IF YOU'RE WEARING THESE ROGER VIVIER BELLE DE NUIT STRASS PUMPS IN RED SATIN, $1,390. SHE IS MAD FOR THE SWAROVSKI CRYSTAL BUCKLE. ROGER VIVIER. IN NYC, 212-861-5371.



Family Art

A SELF-PORTRAIT BY DEMSEY'S MOTHER, RENÉE, IS IN THE MASTER BEDROOM. "SHE USED TO BE AN IN-HOUSE ARTIST AT BERGDORF GOODMAN," HE SAYS, "AND AT ONE TIME DESIGNED THE PATTERNS THAT WERE ON THE SHOPPING BAGS AND THE COVERS OF THE CATALOGS IN THE 1970S. A VERY GLAMOROUS MOTHER."

Anouschka Izmirlian Demsey, good design is a given



Bottled Up

He oversaw the launch of the Tom Ford line at Estée Lauder. He's partial to Neroli Portofino, Tom Ford Private Blend, $450 for 250 ml., at Tom Ford, NYC. 212-359-0300. Also at Bergdorf Goodman. BergdorfGoodman.com.



The Bridal Path

Christian Lacroix could hardly have asked for a client with a better eye: She is a graduate of the Parsons School of Design. Lacroix designed a couture gown, which she wore at her wedding on July 27 at La Grenouille in New York City.



Knockout Ring

The couple are great admirers of James de Givenchy, who designed her engagement ring. He also created this stunning 18K rose gold and silver spinel ring with old mine diamonds, for Taffin. Price upon request. By appointment only. In NYC, 212-421-6222.



Saving Face

You'll want to powder your nose even if it doesn't need it, just to show off this fab compact. M·A·C's Stylistics Sheer Mystery Powder in Model Chic, $45. 800-387-6707. MACCosmetics.com.



Good Reflections

In an apartment full of treasures, it's a vintage mirrored vanity table from Barneys, she says, that gets the most comments. A 2007 limited-edition M·A·C Barbie doll—you'll have to buy yours on eBay—takes stock of the items on the vanity, including a red and white Balcons du Guadalquivir firefly candle with small dish, $205, from La Table Hermès. 800-441-4488. Hermes.com.



Man of Fashion

"John Demsey is a true individual, and that's reflected in his confident and effortless sense of style," says Thom Browne, one of his favorite designers. Striped tuxedo shirt, $530, yellow sea island cotton shirt, $420, and blue cotton oxford shirt, $250, all Thom Browne. At Bergdorf Goodman Men, NYC, and Neiman Marcus, San Francisco. NeimanMarcus.com.

FRANCESCO MOSTO (PRODUCTS); OBERTO GILI (INTERIORS)

DEFINING MOMENT



BY WENDY GOODMAN

PHOTOGRAPHED BY ERIC OGDEN



The Met's Living Treasure

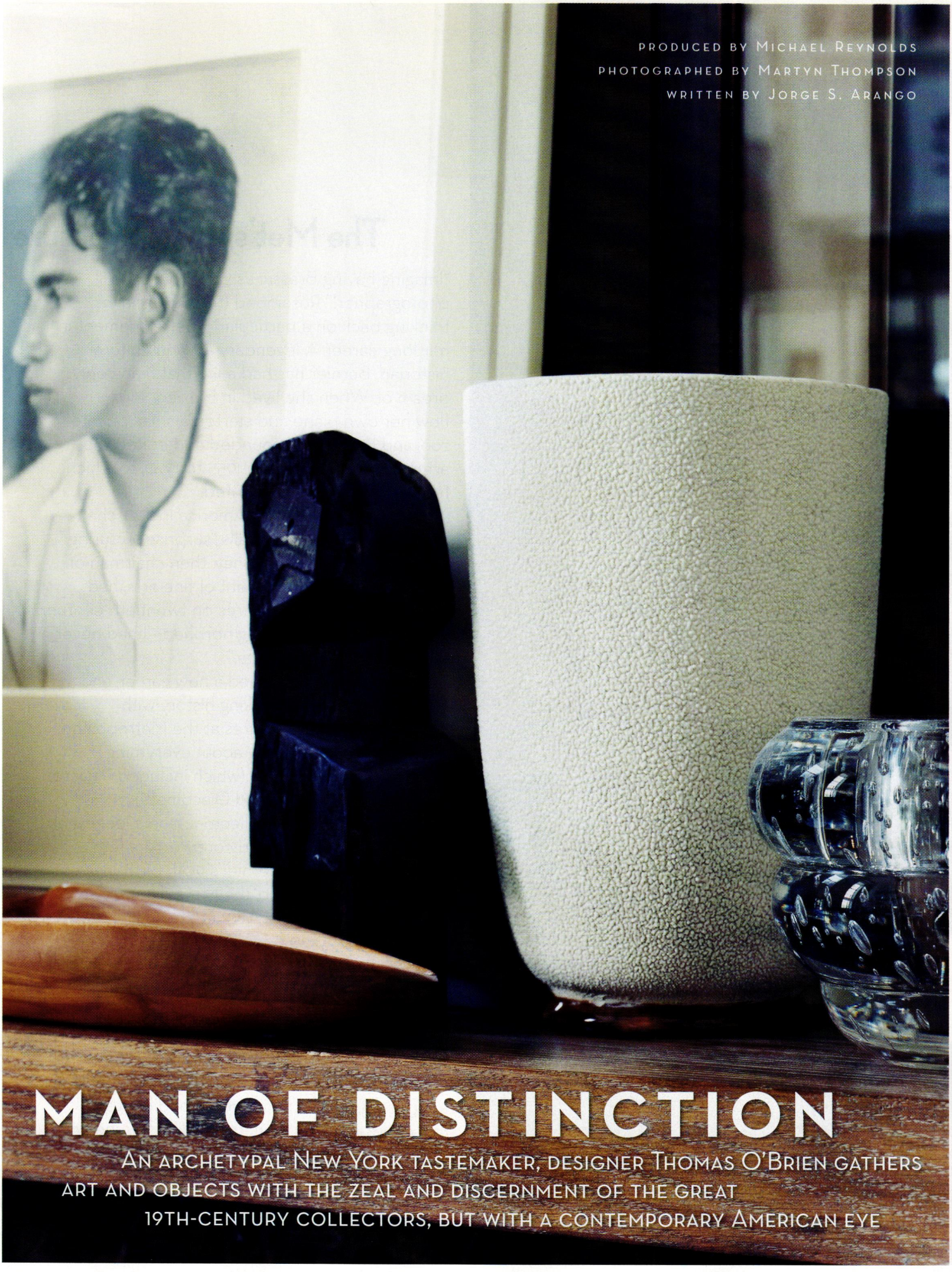
"Imagine having Brassaï as your house photographer!" Rosamond Bernier exclaims, thinking back on a particularly stellar moment in her long career. A legendary art and cultural historian, Bernier has had a life that many only dream of. When she lived in Mexico, she flew her own plane and started a small private zoo, and in Paris she founded and edited the art magazine *L'Oeil* from 1955 to 1970, to which her friend Brassaï contributed.

When she returned to America in 1971, she embarked on what she calls "surprise lecturing." Her friend Michael Mahoney, then chairman of Trinity College's department of fine arts, had signed her up for 14 lectures on twentieth-century art. She remembers being horrified: "I had never spoken in public in my life."

But her success spawned a new career, and in 1971 Bernier began making history with standing-room-only lectures at the Metropolitan Museum of Art, speaking about everything from her circle of friends (which included Picasso, Miró, Matisse, Braque, and Giacometti) to subjects such as royal collectors, poets looking at art, and postwar Paris and couture. At a fete this year celebrating Bernier's 90th birthday, Philippe de Montebello, the Met's director, reported that Bernier's 800 lectures have drawn more than 200,000 people.

Earlier this year, the grande dame of the Met decided to retire. Or so she thought. She will be back at the Met by popular demand one more time, on March 13, 2008. And once again, when she makes her entrance in one of her couture gowns and her sparkling jewels (eliciting an audible gasp from the audience), she will light up the stage with her inimitable style. Better line up for tickets now.

Bernier, in full lecturing regalia, stands in front of a 1954 Brassaï photo of her with Joan Miró, at the Metropolitan Museum of Art.



PRODUCED BY MICHAEL REYNOLDS
PHOTOGRAPHED BY MARTYN THOMPSON
WRITTEN BY JORGE S. ARANGO

MAN OF DISTINCTION

AN ARCHETYPAL NEW YORK TASTEMAKER, DESIGNER THOMAS O'BRIEN GATHERS ART AND OBJECTS WITH THE ZEAL AND DISCERNMENT OF THE GREAT 19TH-CENTURY COLLECTORS, BUT WITH A CONTEMPORARY AMERICAN EYE



O'Brien's collection stamps him as a Renaissance man. A mantel, opposite page, showcases a 1920s Tina Modotti photo and a '50s ebony sculpture by Alexandre Noll. ■ The main space, this page, is divided into a living room and a bedroom. The latter features a round Farrell side table by O'Brien for Hickory Chair, a cube table from Aero, NYC, and a vintage James Mont chest of drawers.



O'Brien, in his living room, this page, wears tortoiseshell glasses, custom-made at A. R. Trapp Inc., NYC. His Eclipse table lamp in Polished Nickel for Visual Comfort & Co. sits at the end of a Nakashima Conoid dining table. ■ A bulletin board, opposite page, holds inspirational clippings. A 1960s bronze by Javier Marín, from Joel J. Mathieson Antiques and Fine Art, NYC, sits atop a teak bookcase by Pierre Jeanneret. A striking Gio Ponti matte-black, two-spout vase was found at Pampaloni, Miami Beach.

Above the window in Thomas O'Brien's kitchen

is a framed print bearing the maxim "Tomorrow's success is founded upon today's preparation." The piece—which has traveled with O'Brien from apartment to apartment since he arrived in New York City from his upstate hometown in 1979—conveys a work ethic that came over on the Mayflower, and the phrasing is old-fashioned in a *Poor Richard's Almanack* way. To those who know O'Brien and his work, it's no surprise he takes this Americanism so deeply to heart.

O'Brien has been called a "designer's designer" largely because of the rigorousness of his methods and the comprehensive scope of his thinking. His lines for Target and, most recently, tableware maker Reed & Barton—not to mention other licensees such as Hickory Chair (for which O'Brien designs furniture), Lee Jofa (fabrics), Visual Comfort & Co. (lighting), and Safavieh (rugs)—are thoroughly plotted designs for living that consider every aspect of the home.

O'Brien is conversant with the whole vocabulary of decoration. But, he concedes, "I have an American point of view in what I do. There are French influences and English things in my apartment, but most are American. It's mostly about American designers."

One look around O'Brien's one-bedroom apartment in midtown Manhattan makes that plain. There is furniture by James Mont, Charles and Ray Eames, John Dickinson, and George Nakashima; photography by Edward Weston, Man Ray, and Irving Penn; vases and bowls by Russel Wright; sound sculptures by Harry Bertoia; and art by Paul Cadmus and Max Weber. These are mixed with retro clocks, worldly


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RYAN McGINNESS PROJECT RAINB
RODIN
Walker Evans
A NOTEBOOK AT RANDO
FULL MOON
DAVID SMITH
Steuben Glass
GEORGE PLATT
JACK PIERSON
FORO ITALICO
FRANCIS BACON





In the living room, opposite page, O'Brien's designs—a Deco Plaid rug for Safavieh and a Hallings secretary for Hickory Chair—complement vintage furniture and 20th-century art, including a pair of tall sound sculptures by Harry Bertoia, ca. 1970. The white onyx egg-shaped table lamp is available at Aero, NYC. ■ The dining table, this page, is laid with pieces by O'Brien for Reed & Barton's Tiago collection: Slate Blue dinner plates and serving bowls, a large oval platter in Matte Charcoal, a charger in Chestnut, and assorted flatware. Vintage Scandinavian oval tray with white gold by Carol Leskanic.



O'Brien's art, this page, left, includes a Francis Bacon study in a white gold-leaf frame from Bark Frameworks, NYC, and a Greek dolphin-shaped clasp, ca. the fifth or sixth century B.C., from Joel J. Mathieson. The gesso and white-gold candleholder, by Carol Leskanic, is available through Aero. ■ On the terrace, O'Brien's pups lie on a vintage sofa in Sunbrella awning fabric in Captain Navy/Natural Classic. A white vintage Architectural Pottery vase from Aero, NYC. ■ The den, opposite page, features an Arne Jacobsen Egg chair and a custom Ponti wardrobe topped with an antique Inuit stone figure from Joel J. Mathieson. See Shopping, last pages.

curiosities, and, not surprisingly, many of O'Brien's own creations. There is also photography by German-born Loretta Lux and Wilhelm von Gloeden, French and Irish furniture, Italian pottery, Dominican and Celtic sculpture, and art by Francis Bacon. But the American spirit dominates in the decor.

"His sensibility is rooted in American tradition, but with a mid-century twist to it," says O'Brien's friend and fellow designer Thom Filicia. "There's a humbleness to his aesthetic. It's very stylish, but it still feels grounded."

O'Brien is well-known for his inveterate collecting, a pastime that informs the look at Aero, his retail store in SoHo. The same holds true for his apartment. Every inch of its 1,200 square feet is chockablock with his personal objects of desire. It is partly a very lusciously outfitted artist's studio and partly a contemporary version of the Victorian cabinet of curiosities, but curated by a modern eye.

Of O'Brien's aesthetic, designer Miles Redd says: "He has a very strong personal vision—sort of masculine, streamlined 1930s elegant luxe. There's a passion that reads through everything he does."

And it's O'Brien's collecting instinct that lures interior designer Steven Gambrel to Aero again and again. "He builds these wonderful layers of incredible objects and materials, and has an uncanny way of building collections of small objects that are the perfect thing to finish off a room," Gambrel says. "And I like the accessibility of them. The pieces I buy there aren't overly precious."

Indeed, O'Brien is also known for his free-wheeling mix of the classy and the quotidian. In the living room (which he converted into his bedroom), a custom 10-by-18-foot bulletin board and the Pierre Jeanneret cabinet that stands before it display everything from an ancient Aztec sculpture of a grasshopper to pottery by Russel Wright and Gio Ponti to a five-dollar etching of an eagle and pages ripped from magazines.

O'Brien developed this visually democratic sensibility when he studied art at New York's Cooper Union. "What was important to me at school," he says, "was both the foundation courses and, especially, the critical discussions. Talking about what I made, or what other people made, was where I really learned. I walked into those critiques and *(Cont. on page 167)*





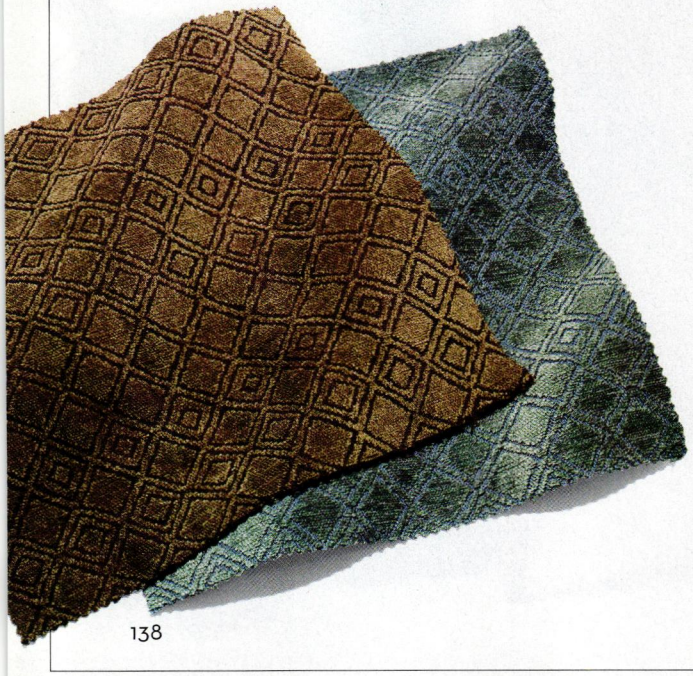
SIGNATURE STYLE

THOMAS O'BRIEN DISCUSSES THE INSPIRATIONS BEHIND HIS PRODUCT DESIGNS AND HIS THOUGHTS ON THE ELEMENTS OF A GREAT DECOR



OLD AND NEW

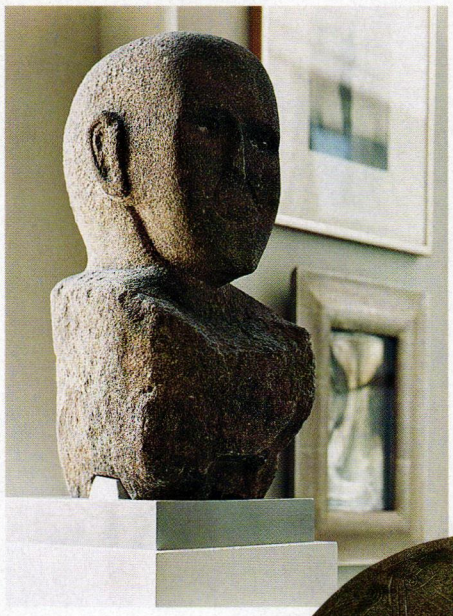
"I PARTICULARLY LIKE THIS SMOKY BLUE GLASS DECANTER I DESIGNED FOR REED & BARTON. THE COLLECTION MIXES VINTAGE QUALITIES WITH MODERN FORMS. THE PIECES MIX SEAMLESSLY WITH OBJECTS LIKE THE '50S EVA ZEISEL PITCHER AND THE '20S ORREFORS ICE BUCKET, SEEN HERE." REEDANDBARTON.COM.



EYE-CATCHERS

"I MET PHOTOGRAPHER LAURA RESEN AT COOPER UNION, AND WE'VE BEEN FRIENDS SINCE. THIS PHOTO WAS FOR A CALENDAR WE DID. FOR AERO'S 15TH ANNIVERSARY THIS FALL, WE'RE DOING A SHOW OF HER WORK. THE PHOTO IS LEANING ON THE ODEON MIRROR I DESIGNED FOR HICKORY CHAIR. IT'S SIMPLE AND BOLD, AND WORKS ANYWHERE. "BOCCE BALLS," $1,800, AERO. 212-966-1500. ODEON MIRROR, $1,425, HICKORYCHAIR.COM.





ANTIQUITY AURA

"I LOVE ANCIENT OBJECTS. THE 300 B.C. CELTIC BUST I GOT AT JOEL J. MATHIESON HAS A CONTINUITY WITH MODERN PORTRAITS. MOUNTED JADES, BELOW, FROM THROCKMORTON FINE ART, ARE LIKE JEWELRY." JOEL J. MATHIESON ANTIQUES AND FINE ART. 212-343-7477. THROCKMORTON-NYC.COM.



ON UPHOLSTERY

"I START DESIGNING A ROOM WITH THE SOFA FABRIC, BECAUSE THE SOFA IS USUALLY THE LARGEST OBJECT IN THE ROOM. THIS MOROCCO CHENILLE FOR GROUNDWORKS/LEE JOFA HAS A GREAT SCALE FOR LARGER UPHOLSTERED PIECES BECAUSE IT HAS VISUAL INTEREST, BUT AT THE SAME TIME IT'S CALM." TO THE TRADE. LEEJOFA.COM.

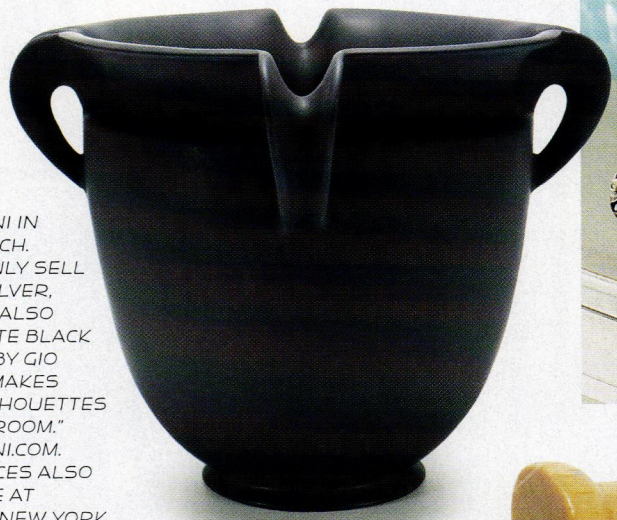
PHOTOGRAPHED BY MARTYN THOMPSON (INTERIORS); JOHN LAWTON (ALL OTHERS)



Revised Rugs

"FOR SAFAVIEH, I DID MOROCCAN RUGS IN NEW COLORS RATHER THAN TRADITIONAL IVORY AND BROWN. THE MOTIFS FOR SOME RUGS CAME FROM ARTS AND CRAFTS POTTERY." MARCO RUG IN OCEAN, SAFAVIEH.COM.





Matte Black

"I LOVE PAMPALONI IN MIAMI BEACH. THEY MAINLY SELL ITALIAN SILVER, BUT THEY ALSO HAVE MATTE BLACK POTTERY BY GIO PONTI. IT MAKES GREAT SILHOUETTES WITHIN A ROOM." PAMPALONI.COM. PONTI PIECES ALSO AVAILABLE AT BARNEYS NEW YORK.



On Lighting a Room

"I RARELY TURN ON CEILING LIGHTS. I PREFER POINTS OF DIM LAMPLIGHT AROUND A ROOM. THE BASIC FORMS AND TRANSPARENT CRYSTAL BASES MAKE THE GEOMETRIC TERRI LAMPS I DESIGNED FOR VISUAL COMFORT & CO. VERY EASY TO USE IN MANY DIFFERENT ENVIRONMENTS." VISUALCOMFORT.COM.



Color Mix

"YOU SEE PALE BLUE AND CHOCOLATE TONES IN ALL MY COLLECTIONS—LIKE THESE REVERSIBLE TOWELS I DID FOR TARGET. I THINK OF THEM AS NATURAL COLORS, SOOTHING AND SERENE." BATH TOWEL, $10, TARGET.COM.

Hostess Gift Idea

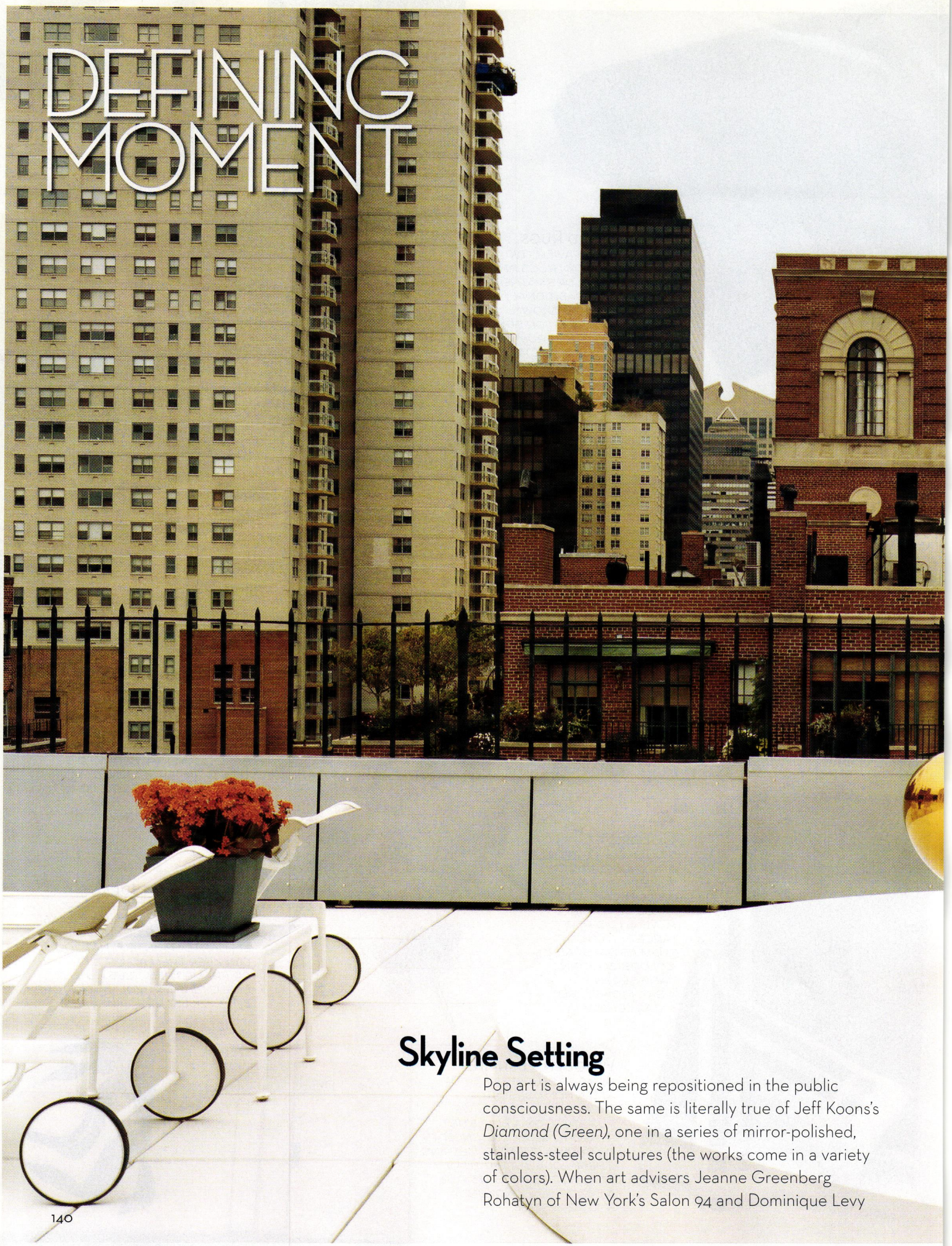
"I GIVE THESE MATISSE PAPER CUTOUT BOOKS FROM RIZZOLI AS PRESENTS. THEY'RE CHIC AND SO ELEGANTLY PRINTED THAT YOU CAN KEEP THEM AS A FOLIO, OR FRAME THEM." "LES NUS BLEUS," $450, RIZZOLI BOOKSTORE. 800-522-6657. RIZZOLIUSA.COM.



Wooden Pushpins

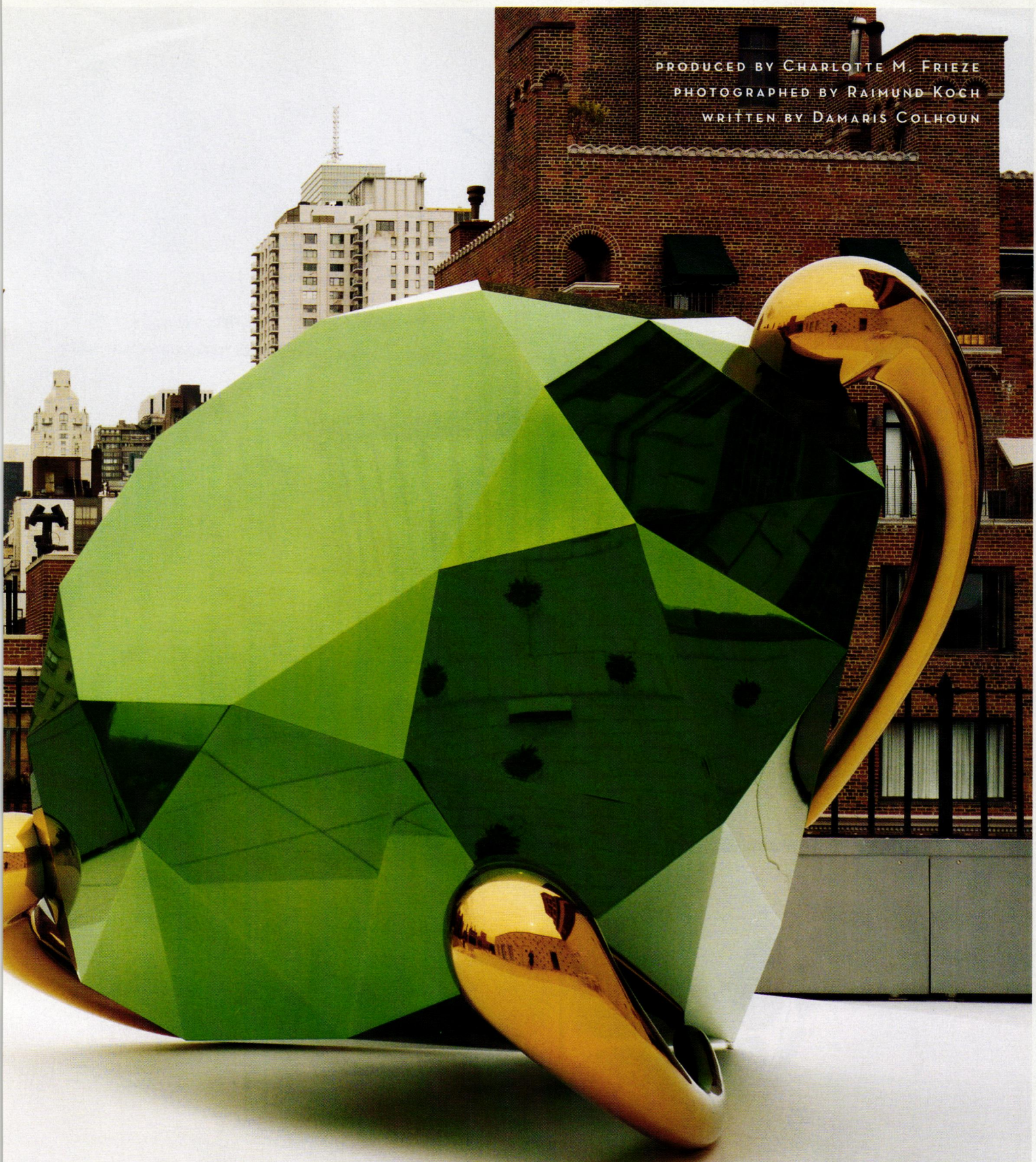
"AT AERO STUDIOS, A LOT OF ATTENTION GOES INTO PRESENTATION. WHEN WE PUT STUFF ON A BULLETIN BOARD TO WORK ON CONCEPTS OR SHOW A CLIENT SOMETHING, THESE LOOK BETTER THAN PLASTIC PUSHPINS." $3 FOR A BOX OF TEN, KINOKUNIYA, NYC. 212-765-7766.

DEFINING MOMENT



Skyline Setting

Pop art is always being repositioned in the public consciousness. The same is literally true of Jeff Koons's *Diamond (Green)*, one in a series of mirror-polished, stainless-steel sculptures (the works come in a variety of colors). When art advisers Jeanne Greenberg Rohatyn of New York's Salon 94 and Dominique Levy



PRODUCED BY CHARLOTTE M. FRIEZE
PHOTOGRAPHED BY RAIMUND KOCH
WRITTEN BY DAMARIS COLHOUN

landed it for a client, they teamed up with landscape architect Ken Smith to create a setting for the exuberant rock on the client's roof deck. Once the guidelines were drawn—create a minimalist garden space that honors pop plastic interiors of the '60s—Smith added a Corian mount to accentuate the jewel's reflective surface. He erected wall "gardens" (visible on the jewel's facets) made of PCV pipes and phalanges and strung with plastic daisies, though the occasional pot has real flowers. "You could replace the daisies with synthetic roses or wildflowers," Smith says. "The point is the piece is always changing." How very pop.

THINK LOCAL

FORGET CHAIN STORES. NEW YORK IS HOME TO UNIQUE SHOPS, MANY WITH A DELICIOUSLY OLD-FASHIONED FEEL. HERE'S WHERE TO GO FOR CHINA, TEXTILES, TOYS, AND EVERYTHING ELSE THE CITY HAS TO OFFER—PLUS A FEW GREAT PLACES TO EAT, DRINK, AND SLEEP



1
JUST SCANDINAVIAN
The best in contemporary Nordic design—in furniture, tableware, and fabrics—excites the eye here with its bright, clean lines.
161 Hudson St. 212-334-2556.
justscandinavian.com.

PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY ROLAND BELLO

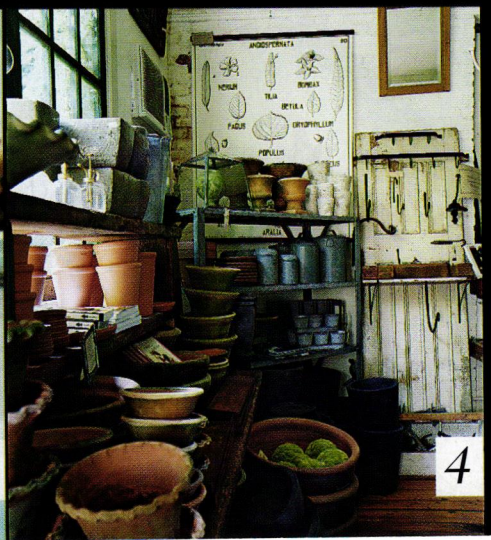

PRUNE
Lupa
AMARGRD
Otto's
Lafayette House
The King Cole Bar
2 East 55th Street
New York, NY 10022
PEASANT
Schneeman Studio, Limited
mr. ned
darr
369 atlantic
brooklyn, new
(718) 797-9733
info@shopdarr.com
www.shopdarr.com
SUPAMA
MOON RIVER CHATTEL
62 Grand Street Brooklyn, NY 11211
P 718.388.1121
F 718.486.0779
christine@moonriverchattel.com
SPOONBALL & SUGAR
BOOKS
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OYSTERS
CONFECTIONERY
SPIRITS
143
INDO CHINE
NEUE GALERIE
KALUSTYAN'S
PAN MASALA
MIXED MUKHWAS
INDIAN
MOUTH FRESHNER
4 OZ



2



3



4

2

Cora Ginsburg

This legendary source for antique clothes and textiles has museum-quality goods from virtually every period.

19 E. 74th St. 212-744-1352.

coraginsburg.com.

3

Ed's Lobster Bar

If you don't look out the window of this SoHo delight, you might think you're 200 miles north, in New England. There's a great raw bar, but we're hooked on the lobster rolls.

222 Lafayette St. 212-343-3236.

lobsterbarnyc.com.

4

Moon River Chattel

With the feel of a general store (including penny candy for more than a penny), this is a superb stop for upscale architectural salvage and all kinds of objects for garden and home, including remilled flooring.

62 Grand St., Brooklyn. 718-388-1121.

moonriverchattel.com.

5

Freemans Sporting Club

This store, which sells fine gentlemen's clothing, also has a working barbershop, where you can get a shave and a haircut.

8 Rivington St. 212-673-3209.

freemanssportingclub.com.

6

La Grenouille

The last great old family-owned French restaurant in town remains a rarefied oasis. Sit at the bar for a drink or snack, or go the whole hog and eat in the dining room.

3 E. 52nd St. 212-752-1495.

la-grenouille.com.

7

John Derian Company Inc.

The assemblage of objects here, many of which take their inspiration from the natural world, is a collector's delight.

6 E. 2nd St. 212-677-3917.

johnderian.com.

8

LMD Floral Events Interiors

The arrangements are simultaneously simple and wild, always beautiful, and often old-fashioned, with an East Village twist.

437 E. 12th St. 212-614-2734.

lmdfloral.com.


5

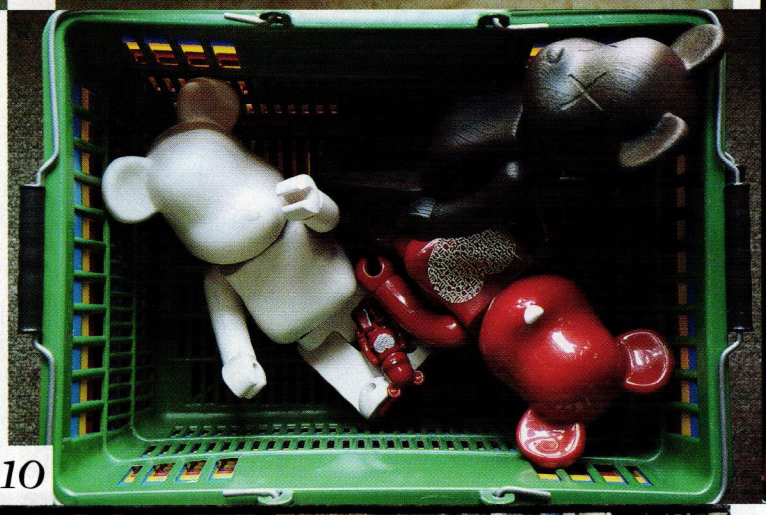

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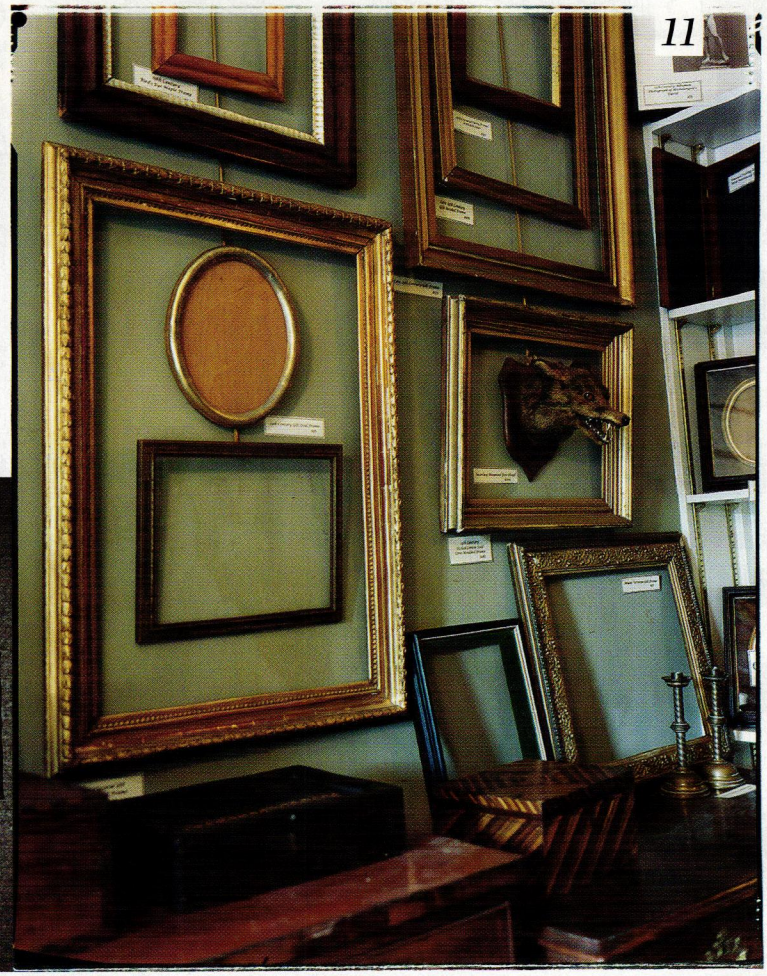

8


ESELKA

9



10



11


THE GOOD LIFE
NEW MEXICAN FOOD
SIMPLE ITALIAN COOKERY
ANTONIA
DELLA POLENTA
LOVE LY FOOD
COOKERY NOTEBOOK
TOSCANA
ORANGES
WHAT
DRINK
FRANCE
KITCHEN SAFARI

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13

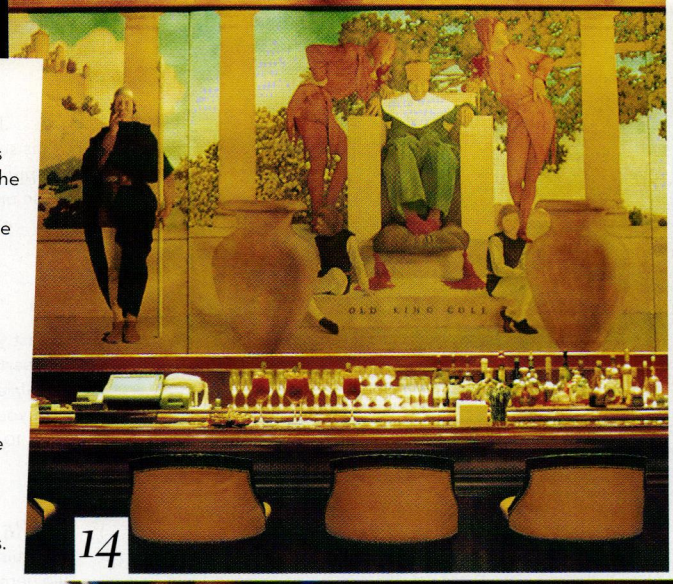
9
Veselka
For more than 50 years, this 24-hour restaurant has been the Ukrainian toast of the East Village. Settle down with some pierogi and maybe a little stuffed cabbage and grilled kielbasa on the side.
144 Second Ave. 212-228-9682.
veselka.com.

10
Toy Tokyo
For kids, there are inexpensive but imaginative Japanese playthings, and for adults who don't want to surrender their childhood, high-end collectibles.
121 Second Ave., Apt. 2F.
212-673-5424.
toytokyo.com.

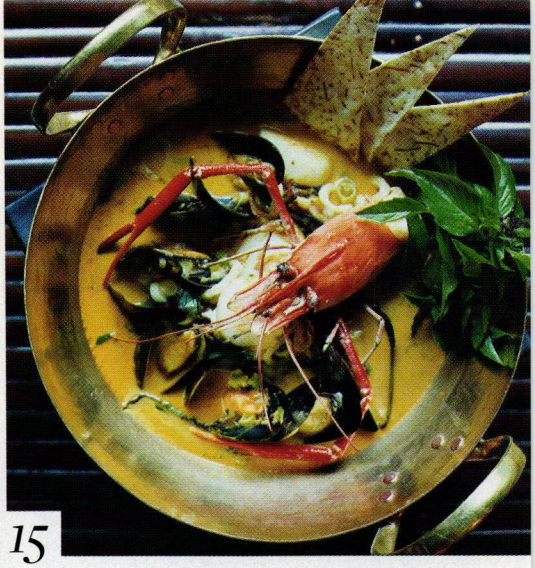
11
Hudson City Antiques
The huge selection of frames, lamps, and other antiques comes in a satisfying range of prices.
150 & 154 Ninth Ave. 212-675-8855.

12
Joanne Hendricks Cookbooks
A tiny old house has a trove of books about food, wine, and assorted ephemera.
488 Greenwich St. 212-226-5731.
joannehendrickscookbooks.com.

13
Bemelmans Bar
Fans of Ludwig Bemelmans's *Madeline* and fans of the martini will be happy that the Carlyle Hotel still shelters this survivor of Old New York.
35 E. 76th St. 212-744-1600.



14


15

16

14
The King Cole Bar
Inside the refashioned St. Regis Hotel, the great bar reigns supreme. The storied American birthplace of the Bloody Mary, it also serves virtually every other desirable drink. You'll be plenty merry.
2 E. 55th St. 212-339-6721.

15
Indochine
It was the ultra-hip restaurant of the 1980s, and it has been consistently good ever since.
430 Lafayette St. 212-505-5111.
indochinenyc.com.

16
Dulken & Derrick
Eleanor Roosevelt bought her silk flowers here, and so should you.
12 W. 21st St., 6th Fl.
212-929-3614.
flowersinthecity.com.



17



18



19

17
Olatz
Julian Schnabel's wife, Olatz, has sumptuous bedding: embroidered, appliquéd, piped, or bordered, often in unexpected color combinations.
43 Clarkson St. 212-255-8627.
olatz.com.

18
Café Sabarsky
Feast your eyes on the Neue Galerie's early-20th-century German and Austrian art and design; feed the rest of you at the equally fabulous cafe.
1048 Fifth Ave. 212-288-0665.
cafesabarsky.com.

19
Penn & Fletcher Inc.
Exquisite custom embroidery is the rule here, from Torah covers to curtains.
21-07 41st Ave., 5th Fl.,
Long Island City.
212-239-6868. pennandfletcher.com.

20
Surma
Visit a corner of the Ukraine: embroidered blouses, ribbons, books, music, and to-die-for painted Easter eggs.
11 E. 7th St. 212-477-0729.
surmastore.com.

21
Rebel Rebel Records
You can smell the vinyl before you open the door. LP junkies, this is for you, but there are CDs, too.
319 Bleecker St. 212-989-0770.

22
Kinnu
Colorful modern clothes and textiles, including this fabric that was tie-dyed.
43 Spring St. 212-334-4775.

23
Kalustyan's
Curry leaves? Urad dal? Barley flour? This is the source for everything in the world of adventurous food.
123 Lexington Ave. 212-685-3451.
kalustyans.com.

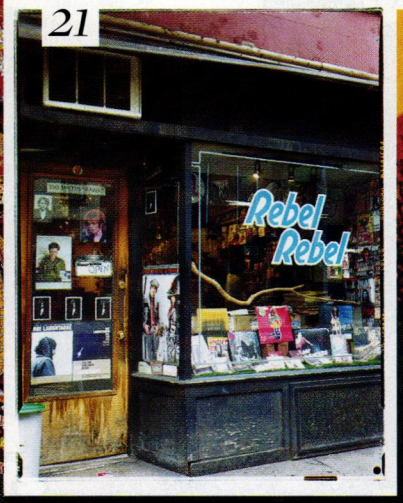
24
Moscot Eyewear and Eyecare
If you don't already wear glasses, you'll want to. Go upstairs in this delectably old-fashioned store for the extremely cool vintage line (think Cary Grant).
118 Orchard St. 212-477-3796.
moscots.com.

25
Paula Rubenstein Ltd.
Go here for vintage quilts, Americana textiles, and almost anything else—coatracks, benches—to feather your nest.
65 Prince St. 212-966-8954.

26
Mine Metal/Art Ltd.
Handsome beds and other furniture, and custom-made window gates that make a virtue of a New York necessity.
177 Grand St., Brooklyn. 718-963-1184.



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21



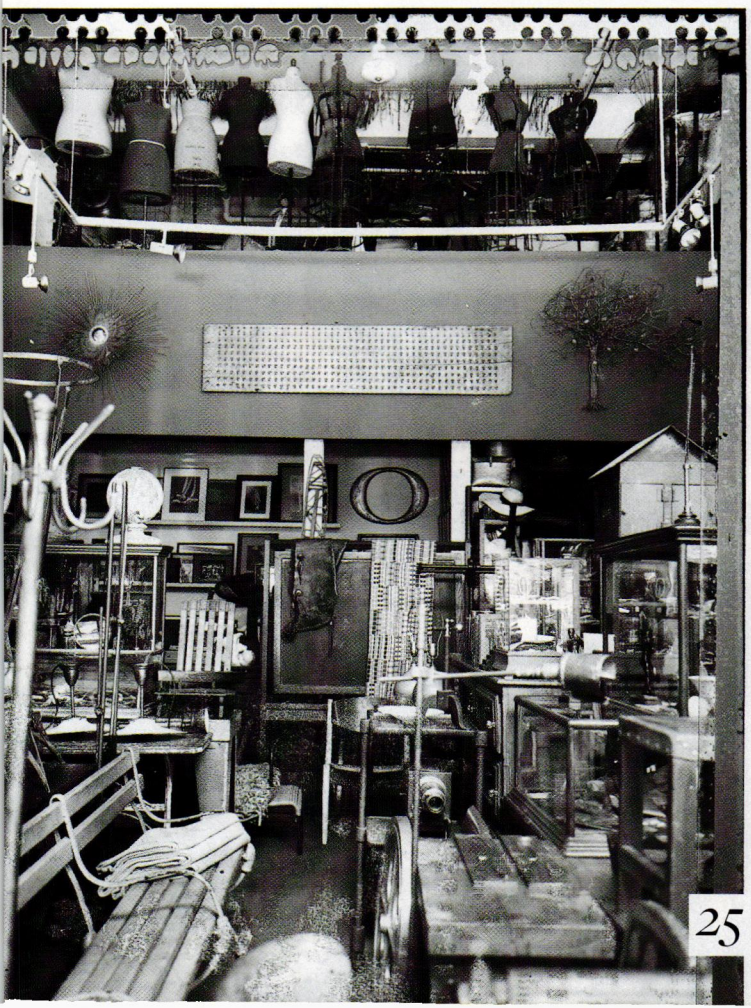
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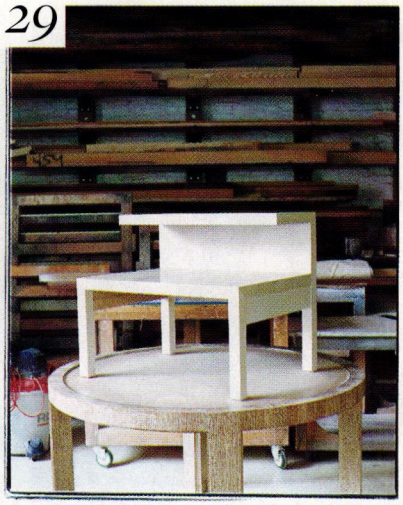
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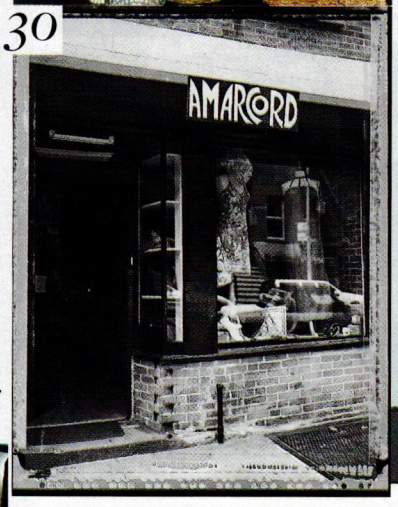
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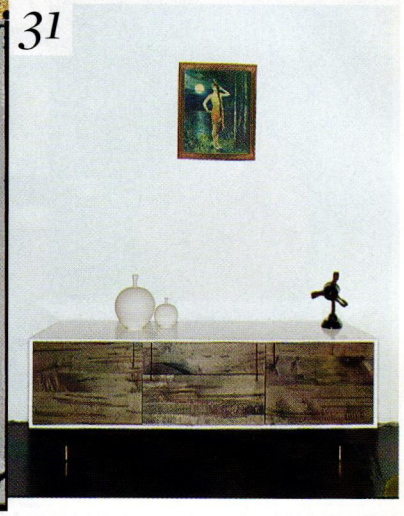
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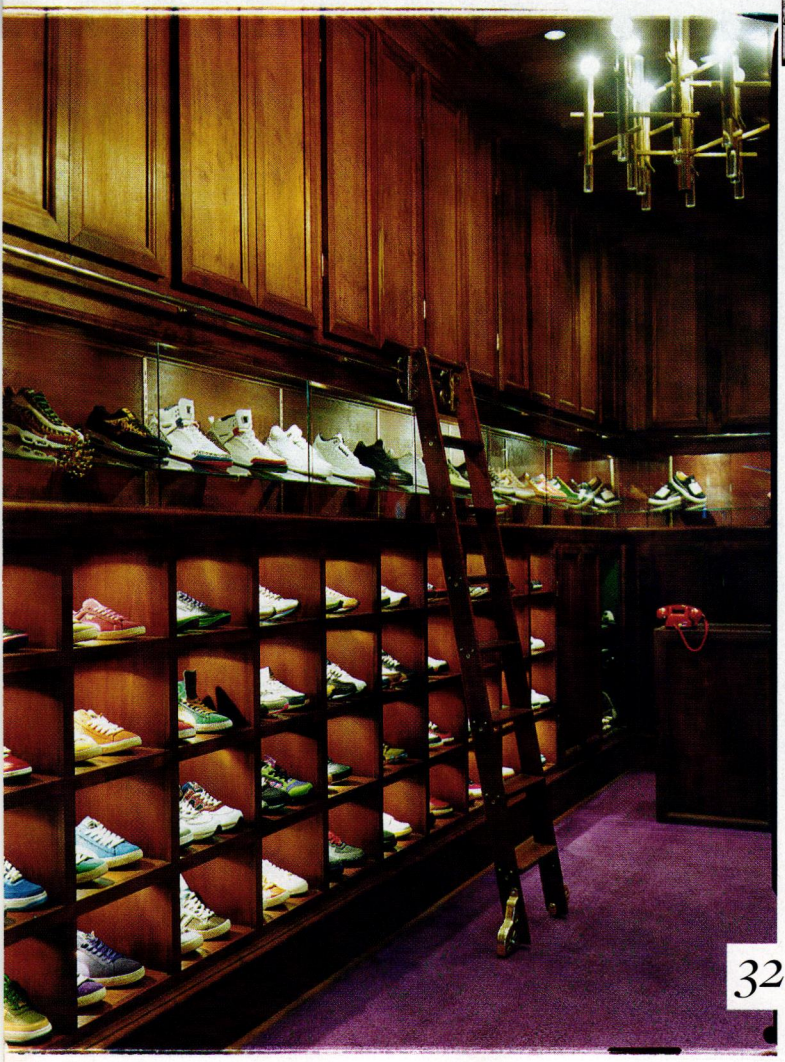
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30



31



32



33

27

Charlotte Moss

This historic town house is the source for discerning decorators and anyone else in love with luxury, tradition, and fine taste.

20 E. 63rd St. 212-308-3888.

CHARLOTTEMOSS.COM.

28

De Vera

Jewelry, religious objects, and other esoterica come together here in a cabinet of curiosities both contemporary and antique.

1 Crosby St. 212-625-0838.

DEVERAOBJECTS.COM.

29

Atelier Viollet

Hand-finished custom furniture is turned out in a range of styles.

505 Driggs Ave., Brooklyn.

718-782-1727. ATELIERVIOLLET.COM.

30

Amarcord

Here's the spot for '60s and '70s vintage women's clothing.

223 Bedford Ave., Brooklyn.

718-963-4001. 252

Lafayette St. 212-431-4161.

AMARCORDVINTAGEFASHION.COM.

31

BDDW

Much of the wood for these pieces is foraged from windfall rather than cut timber.

5 Crosby St. 212-625-1230.

BDDW.COM.

32

Alife Rivington Club

It looks like an English gentlemen's club, but this sneaker emporium sells the hippest kicks in town.

158 Rivington St. 212-375-8128.

RIVINGTONCLUB.COM.

33

Bardith

Almost anything you might desire in antique porcelain will be here.

901 Madison Ave. 212-737-3775.

BARDITH.COM.

34

Ankasa

Embroidery on these linens is elaborate but not over-the-top in design or price.

135 E. 65th St. 212-861-6800.

ANKASA.COM.

35

Alan Moss

Arresting and intriguing objects are brought together here by one of the city's most discerning eyes.

436 Lafayette St. 212-473-1310.

ALANMOSSNY.COM.

36

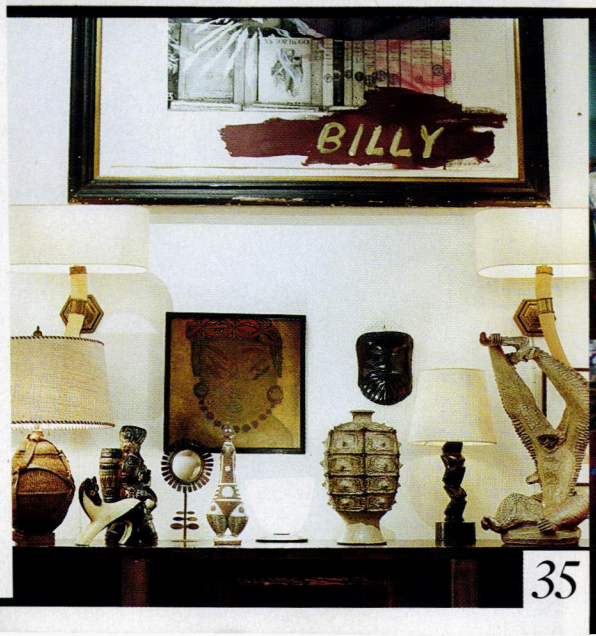
Lafayette House

This bijou hotel has an Edith Wharton look but 21st-century amenities.

38 E. 4th St. 212-505-8100.

LAFAYETTENYC.COM.

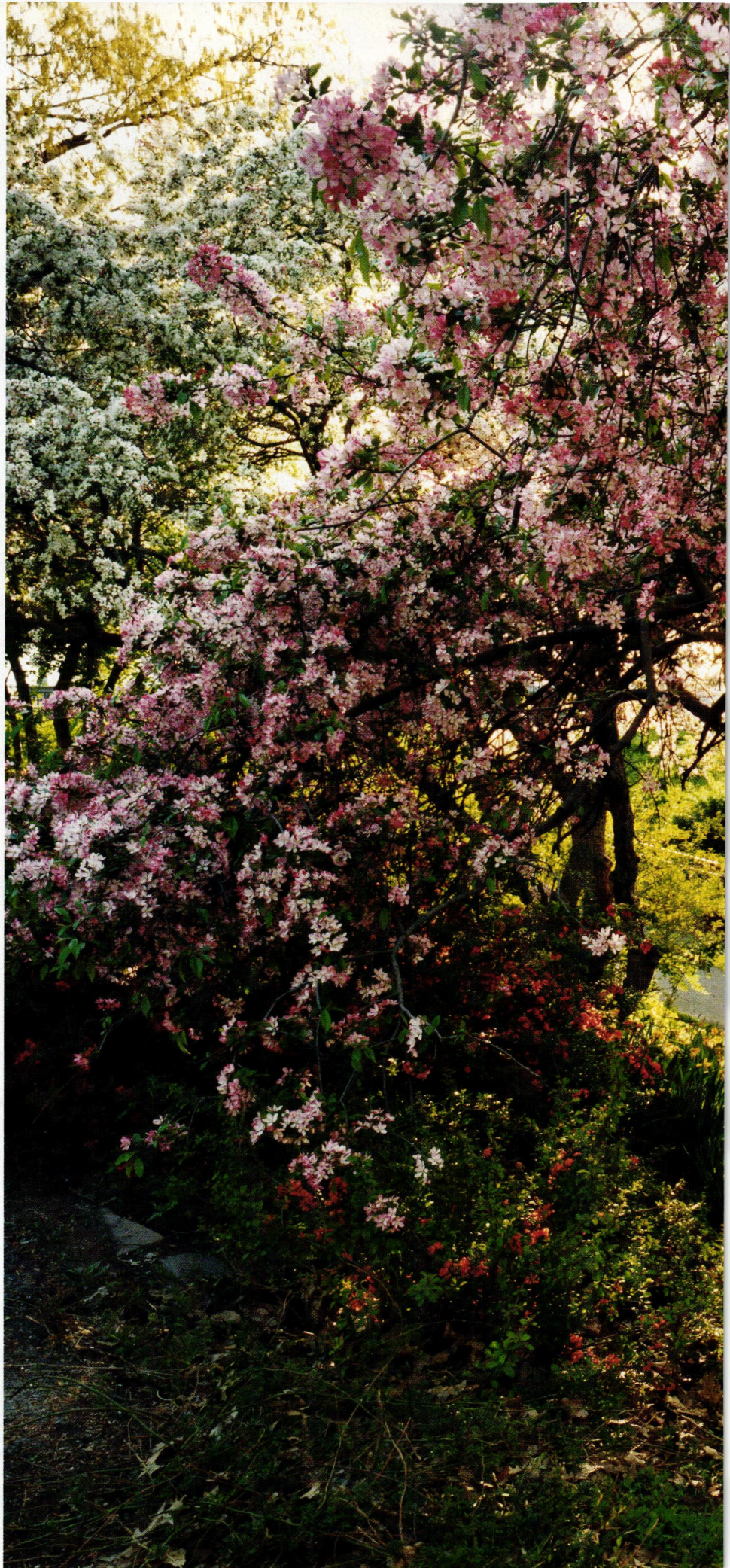






ALL AROUND THE TOWN

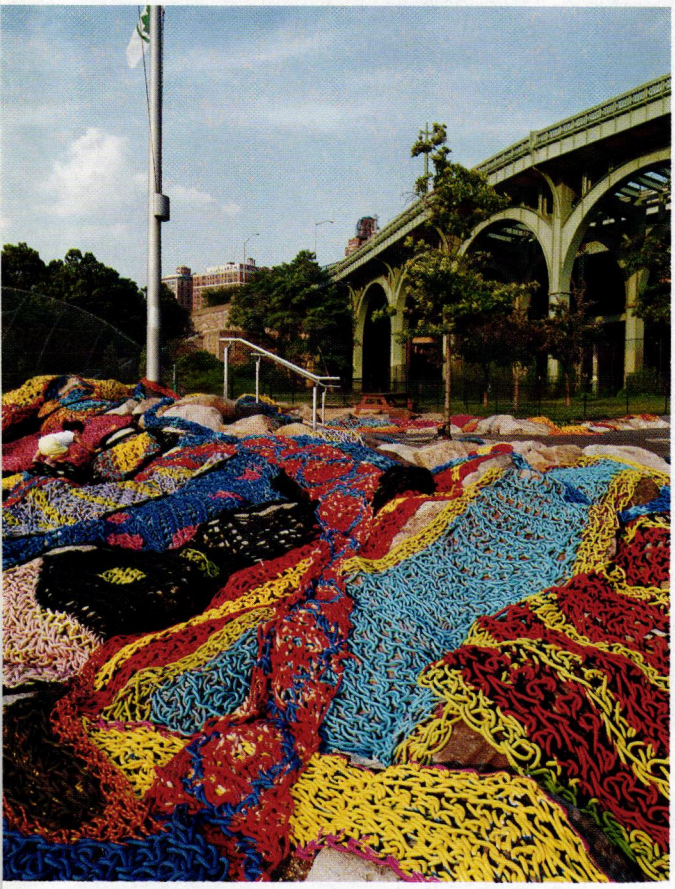
A PATH RUNNING ALONG THE HUDSON, HARLEM, AND EAST RIVERS LETS WALKERS, SKATERS, AND CYCLISTS SEE MANHATTAN FROM A NEW PERSPECTIVE



Riverside Park
In this verdant space designed by Frederick Law Olmsted, which now includes several miles of the Manhattan Waterfront Greenway, a cyclist whizzes toward the Hudson River past flowering trees, shrubs, and a slope dotted with daffodils.



BY KATRINE AMES PHOTOGRAPHED BY LEN JENSHEL AND DIANE COOK



Early one recent morning, I saw a falcon perched high in a tree by a river, eating its breakfast. It occurred to me that the bird's meal might, in fact, have been something that my dogs had recently chased up that very tree. Nature can be at once raw and beautiful, rather like New York City. And it was there, in America's biggest urban jungle, not in the mountains of Vermont or Colorado, that I spied the falcon.

It happened on the Manhattan Waterfront Greenway, a remarkable path that lets walkers, skaters, and cyclists almost completely circumnavigate the island. The city discussed the creation of a greenway for years, and in 2002, with the enthusiastic support of Mayor Michael R. Bloomberg, finally committed to it. Developing a thoroughfare for cyclists was the original impetus for the project, but everyone benefits from it. Twenty-six miles of the projected 32-mile course are now navigable, with clear, discreet signposts.

It's easy to forget that Manhattan is an island, in part because it's not easy to reach the water that surrounds





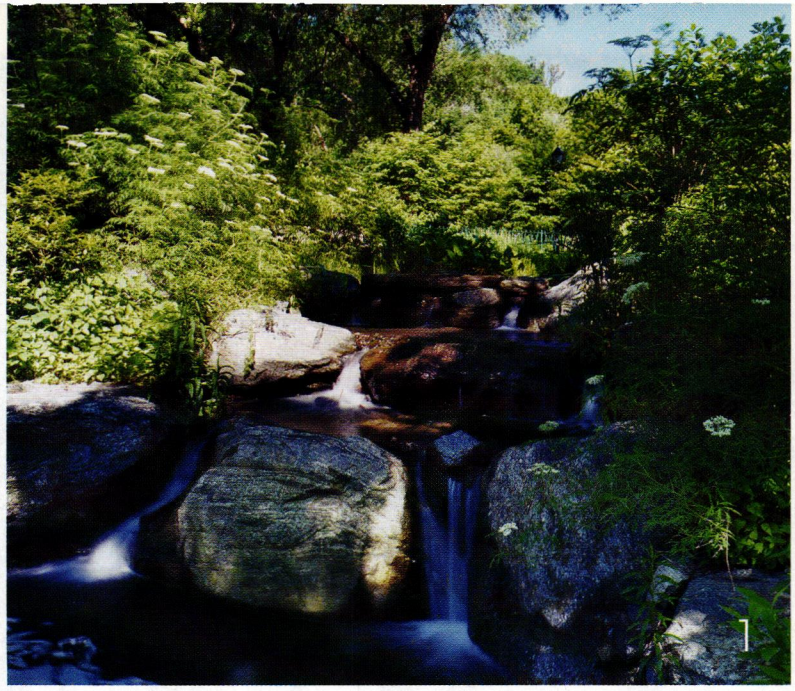
The Bosque Fountain
Landscape designer Piet Oudolf's grand scheme for the Battery Bosque, once an asphalt wasteland at the southern tip of Manhattan, includes superb plantings and a dramatic fountain, this page.

< A few miles up the Hudson, Riverside Park, opposite page, is the site of a warm-weather art installation, including Orly Genger's nylon rope and paint *Puzzlejuice* (2006).

it. An important part of the allure of the greenway is that it runs largely along the Hudson, Harlem, and East Rivers. (Some of the route is inland because of inaccessibility—property is in private hands or in high-security areas.) "The waterfront has been used principally for transit and commerce for 380 years, ever since it was walled off by the Dutch," says Adrian Benepe, commissioner of the New York City Department of Parks and Recreation. "It wasn't seen as a desirable place; the river was a dumping place, literally." Significantly cleaner water and features such as the new, lovely Hudson River Park and the Harlem River Park, now under construction, are changing all that. The Harlem River Park will even have gabions, stainless-steel cages filled with rocks, "which let microorganisms in and out," Benepe explains. "Eventually there will be tidal pools."

When Yeats wrote about "water lapping with low sounds by the shore / While I stand on the roadway, or on the pavements grey / I hear it in the deep heart's core," he could have been extolling the greenway. Because the path is so often on the river's edge, you may have the slightly giddy sensation of one foot on land and the other in the water. From here you can watch the sun rise over the Harlem or East River and watch it set over the Hudson.

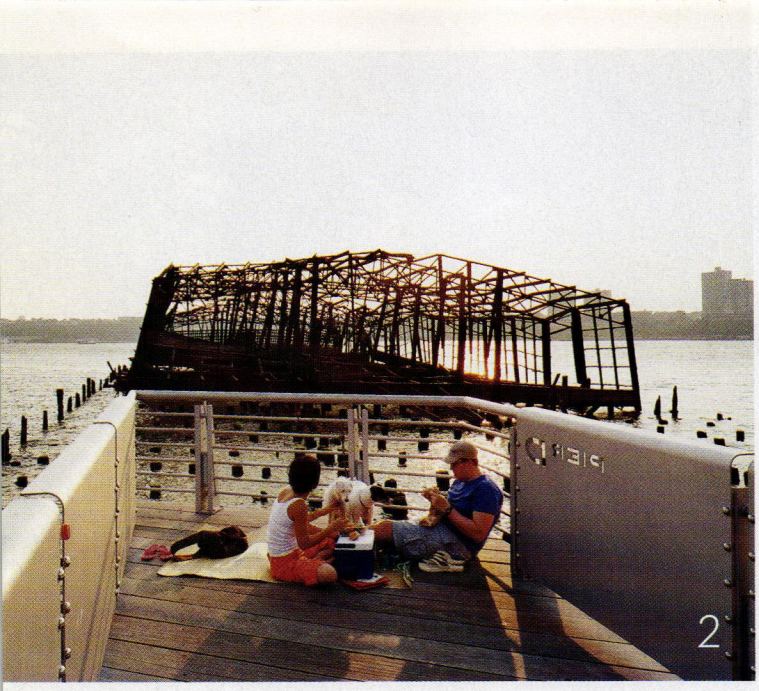
The greenway keeps you in constant touch with the natural life of the city. Almost every day my dogs and I are on the section that forms the western edge of Riverside Park, which runs for four miles along the Hudson River. Here we have encountered the falcon, songbirds, butterflies, and squirrels, as well as, improbably, a wild turkey that spent an entire autumn (including Thanksgiving) and winter there. We see towering deciduous and evergreen trees, shrubs, and flowers. Not long ago, the narrow park was decidedly grungy, but like much of the city it has undergone a renaissance, with public and private money and programs, including the







1 **Waterfall** A cool spot in Swindler Cove Park, which also has a garden made and tended by children in the area.
2 **Pier D** The new pedestrian pier (dogs are welcome) in Riverside Park South overlooks the ruins of a shipping pier that was destroyed by fire in 1971.
3 **Grecian Temple** This folly from 1925, just below Fort Tryon Park, has spectacular views.
4 **Riverside Park South** A pleasant terrace on the site of the old New York Central Railroad's 60th Street Yard, next to the Hudson. The Joe DiMaggio Highway runs above.
5 **Peter Jay Sharp Boathouse** Built in 2004 in Harlem River's Swindler Cove. Local kids learn to row here.
6 **Good Signs** Two roads diverge at Stuyvesant Cove Park, an ecological treasure on the East River.
7 **Esplanade** One of Battery Park City's small oases.
8 **The Battery** A cyclist rides between water, grasses, and flowering plants.
9 **Fort Tryon Park** From this gorgeous spot above the greenway you can look through the trees to the Hudson.


2


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Linden Terrace

From the stretch of greenway in northwest Manhattan, you can cross the street and enter the magnificent 67-acre Fort Tryon Park. From this stone-walled terrace above the park's Heather Garden, visitors can see marvels created by nature and by humans, including the George Washington Bridge.



greenway, making it the handsome place that landscape architect Frederick Law Olmsted dreamed of in the 1870s.

On cold winter days, you can hear the eerie, otherworldly sounds of ice heaving and cracking in the river. In spring, along the Hudson, there's a blossoming parade of cherry trees more than a mile long. Summer brings kayakers and rowers—not just the Columbia University jocks but also kids from the Bronx who are taking advantage of the new boathouse and rowing program at Swindler Cove. On a still rackety stretch of the greenway near TriBeCa, you can step into a batting cage (15 pitches for $2) or watch students at Trapeze School New York swinging above a waterside roof. You'll even see swimmers, which is especially amazing if you've read, in the great memoir *Harpo Speaks!,* the skin-crawling description of the Marx Brothers paddling in the garbage-strewn East River. Autumn may be the best, simply because the city and the weather are at their best. Other boroughs are also developing greenways, but Manhattan's is the most advanced.

There are people lucky enough to commute on the greenway. Lucy Wallace Eustice, a mother of two young children, cycles to work from the Upper West Side to SoHo. "I love it," she says. "It's the perfect transitional outdoor activity. It allows me to gather my thoughts in a calm way, which is completely impossible on the subway. On the ride home, I can decompress so that I'm ready for the kids." To me, the greatest thing about the greenway is that it introduced me to neighborhoods about which I was woefully uninformed. I've seen herons on East 190th Street and skimmed the bluff on the path below Fort Tryon Park. I've stood beneath the George Washington Bridge to get out of the rain, gaping at the engineering. With nothing but a good pair of shoes and some curiosity, I got a city I never knew. What a gift. [nyc.gov/html/dcp/html/mwg/mwghome.shtml]

Nuts & Bolts

AT THE HEART OF BUILDING A HOME BY DAMARIS COLHOUN



THE SPECIALIST PRINTMAKER

When Jean-Paul Russell hears the term "original print" his hackles rise. "In the industry of posters and limited editions, the word 'original' is easy to bastardize," the master printmaker says. "What most of them make are reproductions." Russell has earned the right to be prickly. As founder and president of Durham Press, a 19-year-old print publishing house in Bucks County, Pennsylvania, Russell has collaborated with well-established painters, sculptors, and even poets, teaching them the possibilities of printmaking. Russell—who worked with Andy Warhol in the mid 1980s—invites artists to stay at the bucolic Durham Press compound, and devise works specifically for printing. "We give them access to techniques like etching, hydraulic presses, woodblocks, and screen printing," he says. "The prints we make with them are truly original works."

WATER MUSIC Russell's work with Ray Charles White has been particularly successful. White, a photographer who worked at Warhol's *Interview* magazine, teamed up with Russell for help on an ongoing photo series called *Surface Tension*. Using a process similar to silk-screening, Russell transfers White's images of the surfaces of bodies of water onto an aluminum substrate. (An example: "Eye on the World," page 120). Aluminum reflects light in a way that canvas and paper do not, enhancing the aquatic shimmer that White captures. "It's really a perfect marriage of material and subject," Russell says. White, in turn, tips his hat to the unique facilities at Durham Press and to his friend, saying, "Jean-Paul shook up my vision of photography." durhampress.com. [White's prints will be exhibited at Senior & Shopmaker Gallery, NYC, from November 8 to January 5. 212-213-6767.]

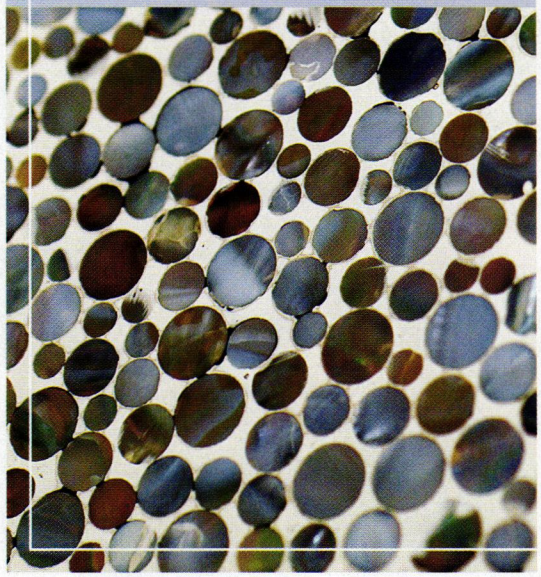
^ Printmaker Russell, right, and photographer White confer at Durham Press.

LACQUER NOTES

Some 25 years ago, when architect Richard Meier wanted a lacquer finish placed on a pair of chairs for his New York City apartment ("Prince of the City," page 100), he sent them to John Martin. The founder of Martin's Chair of New Holland, Pennsylvania, sprayed a layer of black lacquer on the chairs, allowed it to dry, then repeated the process nine more times, painstakingly sanding and rubbing the chairs between coats. In the end, Martin had created a hard, glossy finish that was, he says, as "thick and deep as the one on a piano."

SAP AND SOLVENTS Traditional Asian lacquers are made from materials as diverse as tree saps and the secretions of the lac insect (from which the words *lacquer* and *shellac* derive). The 20th century saw the appearance of quick-drying lacquers made of synthetic resins mixed with solvents. Because those lacquers are highly flammable and contain volatile toxins, water-based lacquers are being developed. Martin believes that "for environmental reasons" these lacquers may become the industry standard.

OLD SCHOOL True lacquerwork is available from firms such as Robin Reigi, a New York architectural materials maker. It offers wooden wall and surfacing panels made to order by artisans in open-air factories in Vietnam. Each panel is coated in 19 layers of tree-sourced lacquer inlaid with exotica such as crushed duck eggshells or broken abalone shells (below). martinschair.com. robin-reigi.com.

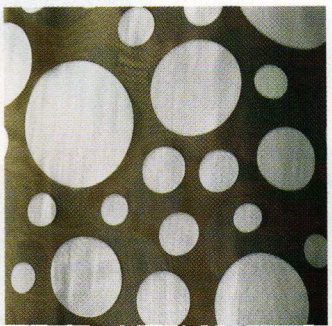


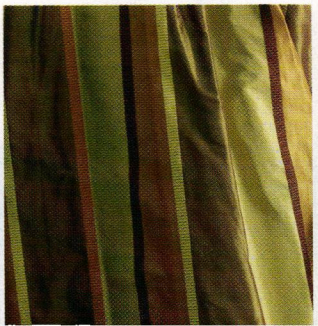
BEN RITTER; COURTESY OF ROBIN REIGI (FROM LEFT TO RIGHT)



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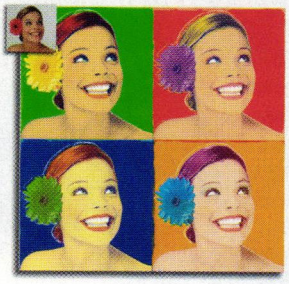
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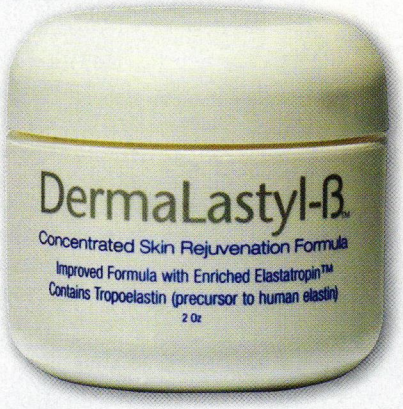
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WHERE TO BUY WHAT'S IN THIS ISSUE, PLUS A FEW SURPRISES

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The following design centers have decorating services that can be accessed by the public:

BOSTON DESIGN CENTER Designers on call; open to the public. 617-338-5062.

CHICAGO'S MERCHANDISE MART Only the kitchen and bath showrooms are open to the public. 800-677-6278.

DECORATIVE CENTER HOUSTON Referral service. 713-961-1271.

DESIGN CENTER OF THE AMERICAS, DANIA BEACH, FL Referral service; by appointment only. 954-921-7575.

NEW YORK DESIGN CENTER Referral service; by appointment only. 212-726-9708.

NEW YORK'S D&D BUILDING Referral service; open to the public. 212-759-6894.

PACIFIC DESIGN CENTER, LOS ANGELES Referral service; open to the public. 310-360-6418.

SAN FRANCISCO DESIGN CENTER Referral service; open to the public. 415-490-5888.

SEATTLE DESIGN CENTER Referral service; open to the public. seattledesigncenter.com.

WASHINGTON DESIGN CENTER Referral service; open to the public. 202-646-6100.

All retail sources follow. If a company is not listed under its corresponding page number, and for all fabric sources, see To the Trade: In This Issue.

COVER

Wardrobe: Anna Bingemann. **Hair:** Thomas Hintermeier for Art Department. **Makeup:** Charlotte Willer for Art Department. **Ottoman:** Hickory Chair. hickorychair.com. **Sofa:** Odessa, Les Migrateurs. **Fabric:** on sofa, Manuel Canovas's Brasilia in Perle, through Cowtan & Tout. **Fabric:** on bolsters, Manuel Canovas's Nice in Pensee, through Cowtan & Tout. **Tables:** Jacqui tea tables, Bungalow 5. bungalow5.com.

DOMESTIC BLISS

31 AT HOME WITH . . . MARCUS SAMUELSSON aquavit.org. **32 Pepper mills:** also try eBay for vintage pieces. ebay.com. **40 AT THE TABLE Fabric:** on table, Palma Damask in Purple, Claremont. **Napkin:** Barberini in Natural, $43, Anichini. 800-553-5309. **42 Table:** City table, $4,200, Property, NYC. 917-237-0123. propertyfurniture.com. **52 HEART OF DESIGN Architects:** Behun/Ziff, NYC. 212-292-6233. behunziff.com. **Organization:** Baby Buggy, NYC. 212-736-1777. babybuggy.org. **Rug:** Dots rug, $300, CB2. 800-606-6252. **Chairs:** Gilbert in White, $50, IKEA. ikea.com. **Chair:** Patchwork, $200, Urban Outfitters. urbanoutfitters.com. **Shelves:** Container Store. containerstore.com. **Computer:** Best Buy. bestbuy.com. **58 OENO FILE Wines:** The Grapes of Roth. 631-725-7999. thegrapesofroth.com. Bedell Cellars. bedellcellars.com. Channing Daughters. Columbus Circle Liquor, NYC. 212-247-0764. columbuscirclewine.com. Acker Merrall & Condit Co., NYC. 212-787-1700. ackerstore.com. Amagansett Wine & Spirits. 631-267-3939. Domaine Franey Wines & Spirits, East Hampton. 631-324-0906. McNamara Liquors, Bridgehampton. 631-537-1230. Lenz Winery. 800-974-9899. lenzwine.com. Wolffer Estate. 631-537-5106. wolffer.com. Paumanok Vineyards. 631-722-8800. paumanok.com. **58 AT THE BAR Glass:** Palladium cocktail glass, crystal, $110. tiffany.com. **68 DESIGN MIND Architect:** Ghiora Aharoni Design Studio LLC, NYC. 212-255-1511. ghiora-aharoni.com. **70 Architect:** Studio Sumo, Long Island City, NY. 718-392-2226. studiosumo.com. **Hair and makeup:** Richard Cooley for Utopia. **Wardrobe:** Kristen Naiman. **Architect:** Work Architecture Company, NYC. 212-228-1333. work.ac. **Hair and makeup:** Chico for Jump Management. **Wardrobe:** Kristen Naiman.

PRINCE OF THE CITY

100 RICHARD MEIER, OF RICHARD MEIER & PARTNERS ARCHITECTS LLP, NYC. 212-967-6060. www.richardmeier.com. **103 Armchair:** Vanity Fair, Poltrona Frau. frauusa.com.

SWAN DIVE

108 Wardrobe: Anna Bingemann. **Hair:** Thomas Hintermeier for Art Department. **Makeup:** Charlotte Willer for Art Department. **Builder and architectural designer:** Michael Minkoff, Washington, D.C. 202-966-7800. **Stonework:** Morelli Contracting LLC, Middlesex, NJ. 732-356-8800. **Shades:** throughout, Lutron. lutron.com. **Outdoor furniture:** Veneto three-seat sofa, $4,625. Veneto lounge chairs, $1,883 each. Veneto cocktail table, $1,140. All from the Exterior Loom collection at Janus et Cie. janusetcie.com. **Vase:** Jonathan Adler. jonathanadler.com. **110 Pendants:** Property, NYC. 917-237-0123. **111 Chair:** Hickory Chair. hickorychair.com. **Table:** Directions. directions86.com. **Lamp:** John Derian Company, NYC. 212-677-3917. johnderian.com. **Art:** Ann Carrington. anncarrington.co.uk. **112 Sofas and table:** Domus Design Collection, NYC. 212-685-0800. ddcnyc.com. **Chair:** Hollywood Regency chair in black and white Suzani fabric, Madeline Weinrib Atelier, NYC. 212-473-3000, ext. 780. **Vases:** Calypso Home. calypso-celle.com. **Carpet:** Stark Carpet. **Photographs:** "White Vine, Sag Harbor, 1998." "Parking Lot with White Line, Marshfield, 1998." "Tree with Sign, Marshfield, 1998." All by David Armstrong. **113 Chandelier:** large pink Blossom chandelier by Tord Boontje for Swarovski Crystal Palace, $37,500, through Moss. mossonline.com. **Plates:** Stencil bone china tableware in pink, $100 for five-piece place setting, Calvin Klein Home. 212-292-9000. **Plates:** CB2. cb2.com. **Stemware:** Lifetime Brands, Inc. 800-999-2811. **Candelabra:** Anthropologie. 800-309-2500. **Table linens:** General Home Store, East Hampton, NY. 631-324-9400. **Glasses:** Moroccan Imports from Marrakesh, NYC. 212-242-2319. **114 Chandeliers:** Birgit Israel, London. 011-44-207-376-7255. **Counters:** Remik Studio, Brooklyn, NY. 917-609-5187. **Stove:** Jade Range. jaderange.com. **Butcher block:** Bally Block Co. 610-845-7511. **116 Fabrics:** canopy, Sari in Saffron; curtains, Patra in Robin's Egg; curtains and headboard, Chunari in Fuschia. All by Raoul Textiles. **Bedding:** Donna Karan Home. donnakaran.com. **Headboard:** Ballard Designs. 800-536-7551. ballarddesigns.com. **Monogramming:** Lori Jayne Monogramming and More. 561-514-9199. **Table:** Silver removable tray table, Calypso Home. calypso-celle.com. **Bed:** Usona, Philadelphia, PA. 215-496-0440. usonahome.com. **Table:** Muse side table by Wendell Castle, through Dennis Miller Associates. **Bedding:** Donna Karan Home. donnakaran.com. **Wallpaper:** Wook Kim, Brooklyn, NY. wookkim.com. **117 Hammock:** Cocoon hammock with Terrace base, $19,500. Curtain set, $465. Both by Janus et Cie. janusetcie.com. ▷





∧ This delicate ink painting, *Yesterday*, by Hugo Guinness, is perfect for Paltrow's Hamptons home. $11,000, from John Derian, NYC. 212-677-3917.

> A shell-inlaid accent table adds an exotic note to Paltrow's rooms. $2,700, Wunderley, available at William Wayne & Co., NYC. 800-318-3435.

JOHN LAWTON

Love | Learn | Locate

House & Garden's Shopping Guide

EYE ON THE WORLD

120 Bibi Monnahan, Easton, PA. bibimonnahan.com. **Estée Lauder** esteelauder.com. **Hair:** Almog for Almog Beauty Salon. **Makeup:** Frances Hathaway for Jump Management. **Chair:** by Eileen Gray from Ecart International, available exclusively through Ralph Pucci International. ralphpucci.net. **Table:** Vintage, by David Schaefer for the Furniture Company. **Bust:** on table, *Les Visiteurs d'Été: Just Becquet,* by Henri Léon Greber, $3,500, through Moss. mossonline.com. **Vase:** under table, Djerba Sphera vase, La Table Hermès. hermes.com. **Art:** right, *Facades on Paper II (Nikko),* by Roland Fischer, through Durham Press. durhampress.com. **Pillow:** covered in a Pucci scarf. **121 Blanket:** vintage Hermès. **Art:** Lococo Fine Art Publisher, St. Louis, MO. 314-994-0240. lococofineart.com. **122 Photograph:** Albert Watson. albertwatson.net. **Lamp:** by Felix Aublet, from Ecart International, available exclusively through Ralph Pucci International. 212-633-0452. **123 Lamp:** Liz O'Brien, NYC. 212-755-3800. **Pendant:** Saucer Bubble lamp by George Nelson, $266, through Unica Home. unicahome.com. **124 Bed linens:** Olatz, NYC. olatz.com. **Bed and side table:** André Joyau. andrejoyau.com. **Blankets:** vintage Hermès. **125 Desk lamp:** reproduction Edouard-Wilfred Buquet lamp, available through Wyeth, NYC. 212-243-3661. **Globe:** vintage, Wyeth, NYC. **Chair:** vintage, Wyeth, NYC. **Sconce:** B-4 It Was Cool Antiques, NYC. 212-219-0139.

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MAN OF DISTINCTION

130 Thomas O'Brien, Aero, NYC. 212-966-1500. www.aerostudios.com. O'Brien designs for Hickory Chair, Reed & Barton, Safavieh, and Visual Comfort & Co. also available through Aero. **Mantel:** custom waxed oak and dark Emperador marble fireplace surround by Thomas O'Brien/Aero Studios. **131 Table:** Hickory Chair. hickorychair.com. 828-324-1801. **Bed:** vintage Russel Wright, refinished in ebony brown. **Art:** on wall, includes a vintage celestial chart by Rand McNally, ca. 1940 (top left), and a photograph by Irving Penn, purchased from Sotheby's (beneath chart). **Chair:** original DCW chair by Charles and Ray Eames, ca. 1947. **Pedestal:** vintage, Aero. **Screens:** custom sizes, available at Aero. **132 Glasses:** A. R. Trapp Inc., NYC. 212-752-6890. **Lamp:** Visual Comfort & Co., Houston, TX. 713-686-5999. **Column:** antique oak pedestal, ca. 19th century, displaying a Chinese white glazed jar from the early Ming era, Joel J. Mathieson Antiques and Fine Art, NYC. 212-343-7477. **Stool:** Two-Toned, by O'Brien for Target. target.com. **133 Vase:** Pampaloni, Miami Beach. 305-695-9370. **Art on wall:** includes photographs taken by O'Brien and a picture of Constantin Brancusi in his design studio. **Sculpture:** on top shelf, ancient Chilean hard stone sculpture of a locust, ca. 1100–1500, purchased at Throckmorton Fine Art, NYC. 212-223-1059. **134 Stool:** painted plaster side table by John Dickinson, ca. 1970. **Ball:** Title Boxing black leather medicine ball. titleboxing.com. **Chair:** behind table, vintage, ca. 1930, Aero, in Venetia Velvet in Pearl, by Thomas O'Brien for Groundworks/Lee Jofa. **135 Tableware:** Tiago collection by Thomas O'Brien for Reed & Barton. 800-343-1383. Also available through Bloomingdale's. bloomingdales.com. **Tray:** Similar available at Aero. **Napkins:** striped linen, Sara Japanese Pottery, NYC. 212-772-3243. **137 Photograph:** right center, "Male Nude with Glass Sphere, Hollywood," by Herb Ritts, from Throckmorton Fine Art. **138 Signature Style Pedestal:** custom-made step profile designed by O'Brien, available at Aero. **139 Sculpture:** Tibetan gilded and painted lion/dog, ca. 1760, from Joel J. Mathieson.

CORRECTIONS

October 2007, page 156: sculpture on mantel, *Dimensional No. 11 Eye,* in cast bronze by Adam P. Gale, San Francisco. 415-846-9247. **Page 158:** French parchment screen and Italian Klismos chairs, both vintage, Benjamin Storck, Ltd., San Francisco. 415-863-1777. **Page 161:** vintage brass ottoman, ca. 1970s, Benjamin Storck. **Page 163:** Italian gilt-iron center table, ca. 1940s, Therien & Co., San Francisco. 415-956-8850. Plaster horse-head sculpture, ca. 1930s, Benjamin Storck.

To the Trade: In This Issue

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Edelman Leather 860-350-9600
F. Schumacher & Co. 800-523-1200
Hinson & Co. 212-688-5538
Holland & Sherry 212-355-6241
John Rosselli & Associates 212-593-2060
Lee Jofa 888-533-5632
Raoul Textiles 310-657-4931
Zoffany 212-319-7220

FURNITURE

Bungalow 5 201-405-1800
Chesney's 646-840-0609
Decorative Crafts 800-431-4455
Dennis Miller Associates 212-684-0070
Holly Hunt 212-755-6555
Jonas 212-691-2777
Lamp Works 847-295-7600
Les Migrateurs 212-966-8208
Red Egg 336-887-3541
Safavieh 212-683-8399
Stark Carpet 212-752-9000
Tai Ping 212-979-2233
Vaughan 212-319-7070

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INSPIRATION

(Cont. from page 82) to college I made friends who were deeply involved in causes, and their passion and commitment really affected me," he says. "Giving money will always be vital, but what I've come to realize—and what I hope to show others—is that philanthropy also means giving of yourself."

One of the younger Lauren's sharpest insights was to see how the company's resources—material and mental—could be used to support charitable efforts. Take the insulation that the Lauren team installed in the Bronx: it was made from recycled blue jeans. Through a nationwide drive, the foundation collected more than 20,000 pairs of pants, including those donated by celebrities such as Sheryl Crow, Gwen Stefani, and Lindsay Lohan, and paid to have them processed into insulation. (Though more expensive than standard fiberglass insulation, denim is eco-friendly and free of carcinogens and formaldehyde, and it provides better thermal protection and noise-proofing.) The effort produced 80,000 square feet of insulation—10,000 of which went to Habitat for Humanity sites in the Bronx and the rest to Habitat homes built on the Gulf Coast to replace houses destroyed by Hurricane Katrina.

On the other side of the coin, David Lauren has used his talents in marketing to promote the work of some 40 smaller social, cultural, and educational nonprofit groups. A member of each of those organizations—which range from Team Revolution, a Canarsie, Brooklyn, youth center that fosters leadership skills, to Teach for America, a nationwide association that serves as a kind of educational Peace Corps, recruiting recent college graduates to make a two-year pledge to teach in an underserved community—appeared in a print ad for Polo jeans along with a statement, in the member's own words, about the goals of his or her group. "We wanted to show the public role models, not fashion models," Lauren says. "These are cool, committed people. The ads were a way to make volunteerism hip." Polo Ralph Lauren donated a percentage of clothing sales to the groups, but the true value to the organizations was exposure. "The ads were bold and so inspiring," says Michael Vea, who represented Teach for America. "At a time when our society was consumed in negativity, the campaign injected a strong dose of inspiration and optimism. It encouraged consumers to be the change, to give back and volunteer. David was the person behind all of this."

Despite the size of the firm his father founded, when it comes to philanthropy, David Lauren says, "we're very grassroots around here. Nothing's too insignificant for us, whether it's my dad coming out to help paint a mural in a school or our artists helping to sketch out plans for a community garden." Polo volunteers participate in all species of AIDS walks and charity fun runs, but, Lauren says, many of the smaller, hands-on projects are the most satisfying. At the foundation's inception, Ralph Lauren expressed a desire that its work reflect American values, and one of these was quickly identified as education. The organization now has an extensive adopt-a-school program in which, Lauren says, "we use our competencies to meet a school's needs." The foundation runs a yearly Fashion School where Polo staffers teach students every aspect of the business: how clothing goes from being a design on a sketch pad to a garment on a store shelf. As for small-scale, practical philanthropy, when the new Excellence Charter School in Brooklyn opened, Polo Ralph Lauren designed and donated uniforms, complete with neckties. (The clothes, it should be noted, aren't branding tools; they don't bear the Polo logo.)

Asked what makes his work worthwhile, David Lauren says: "Volunteering builds a sense of openness and a real dialogue between myself, my peers, and those we are helping. It teaches you compassion." Oscar Cohen, executive director of the Polo Ralph Lauren Foundation and an educator, offers a more wistful take: "Does our work change lives? I don't know. It might. I hope so. I know whose lives it does change—mine and David's." □

MAN OF DISTINCTION

(Cont. from page 136) grew up. Though, in many ways, I'm still in art school."

Besides knowing what to collect, O'Brien is also a master at presentation, a skill honed through merchandising Aero since its opening in 1992. "Presentation is about creating a story," O'Brien says by way of explanation. For example, speaking of his New York City residence (he owns another home in Bellport, Long Island), he observes: "In the way the artwork is hung, there are relationships and considerations about what gets put together. To move things around here is a two-ladder operation."

Logistics aside, making changes to decor is not a task he takes lightly. Plucking this or replacing that is tantamount to disturbing a finely wrought personal narrative. The portrait wall over the fireplace, for instance, is like a dossier on O'Brien's character—it illuminates his knowledge of art, his inclusive tastes (though he seems to draw the line at ornate styles like Baroque or Rococo), and his quasi-bohemian predilection for artfully disordered display (the screens on which some of the art hangs were inspired by those in Mondrian's studio). It's the sort of deliberate, directed process that characterizes all areas of O'Brien's operation—retail, product design, and interior design. "Everything gets equal attention," he says. "It's all about what I like, what I'm drawn to. I sketch things for Target in the same way I think about a design for Hickory Chair or a custom-made piece for a client."

Which is why, Gambrel notes, O'Brien's products don't feel watered down when they reach the mass-market level. "The fact that he appeals to custom clients as well as a general audience is part of his craft," he says. Adds Filicia: "I think Thomas sees himself as a brand: the face of the next generation of designers. He has certainly inspired me in that regard."

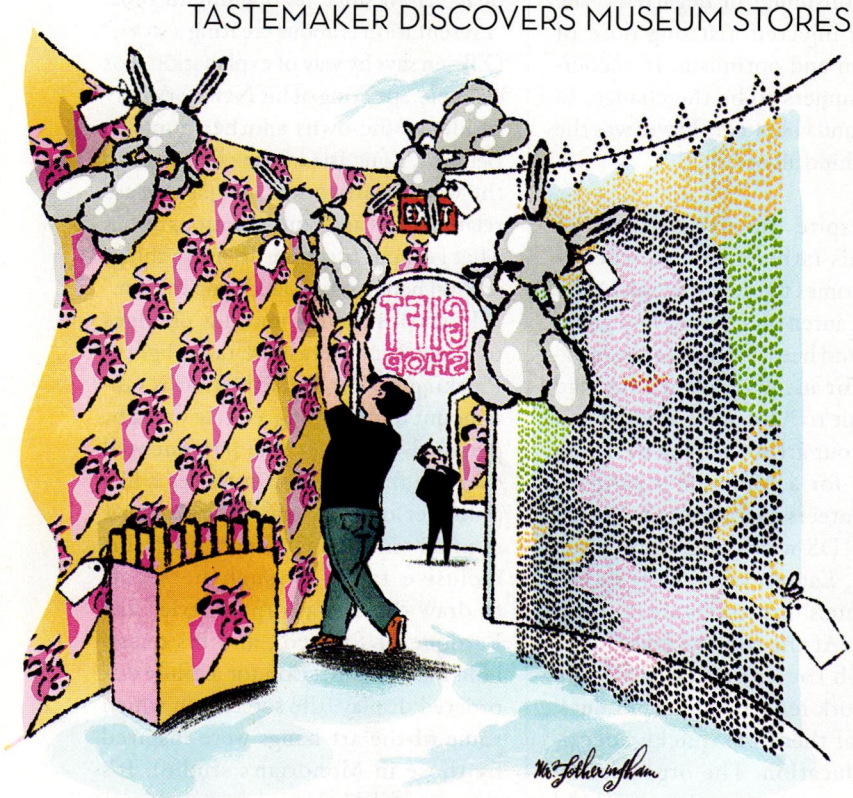
All of these successes require his planning and dedication, which can be traced to the philosophy captured in that frame above the kitchen window. "A garden doesn't get great by not working on it," says O'Brien, coining an aphorism of his own.

Jorge S. Arango is a New York-based writer and stylist.

The Testy Tastemaker

MIXED REVIEWS UNITING HIS LOVES FOR SHOPPING AND ART, THE TASTEMAKER DISCOVERS MUSEUM STORES BOTH SMART AND INSIPID

BY MAYER RUS



LET'S TALK ABOUT ART. After several months of acclimatization (which is to say, sloth) on the West Coast, I decided it was high time to get a dose of *Kultur* (which is to say, culture) in my life. So one fine day I headed off to the Los Angeles County Museum of Art for an afternoon of Dan Flavin light sculptures and mastodons bathing in the nearby La Brea Tar Pits.

It was, for the most part, a jolly expedition. Architecturally, the LACMA complex is a fascinating mash-up of styles from the mid-1960s to the present. The three original pavilions from 1965, by architect William Pereira, still look pretty great, although some unfortunate renovations (specifically, the glazing) cheapen the integrity of the late-modernist design. The 1986 addition by Hardy Holzman Pfeiffer Associates has a few admirable qualities, but this exercise in haute '80s postmodernism ultimately strikes me as more kitsch than kool. (I can wrap my head around the fields of glass block and the peculiar terra-cotta columns—fine period pieces, both—but the distressed green railings are simply unredeemable.) Phase I of the latest addition, designed by Renzo Piano, will not open until next year, but the outline of the sober, elegant scheme (oh so Renzo!) is already discernible behind the construction cranes. It will undoubtedly make an excellent counterpoint to the nutty Pavilion for Japanese Art designed by the great American eccentric Bruce Goff.

The real letdown of my LACMA experience was the Abby and Alan D. Levy Museum Store. I've had a beef with museum gift shops ever since I was a novice aesthete and shopaholic growing up in Baltimore. Museums are always squawking about making art more accessible to the public, and their gift shops should be the perfect place to press forward with that mission. What child's imagination would fail to be ignited by, say, a *Mona Lisa* beaded curtain, Andy Warhol cow wallpaper, or Jeff Koons folded balloon sculptures made of real balloons? Sadly, as LACMA demonstrates, the inventory at most museum gift shops is as stale as last week's challah. The LACMA mix includes a sad-sack assortment of craft fair clocks and vases, those ubiquitous Alessi teapots and juicers, miniatures of great modernist chairs (the sine qua non of every tragic, faux-arty boutique), and, to top it all off, some small, cash-and-carry glass pieces by Dale Chihuly. Is it asking too much for a museum shop to carry a few tchotchkes that are both sweet and site-specific? At LACMA I was hoping for snow globes with saber-toothed tigers and cheap netsuke reproductions—not scented candles. Abby and Alan Levy deserve better, and so does the public.

I fared much better at the Museum of Contemporary Art in downtown Los Angeles. Although the galleries were unexpectedly closed for an installation on the day of my visit, I enjoyed a perfectly satisfying afternoon of art and commerce at MOCA's excellent gift shop. Along with the usual suspects—monographs, postcards, Murakami soccer balls—I discovered a wide array of distinctive art novelties and *objets de vertu* that don't turn up in every card shop and souvenir stand in Greenwich Village. My top finds included a collection of maquettes of unfamiliar modernist buildings in Israel, such as the Shalom Meir Tower in Tel Aviv and a "typical Bauhaus-style tenement on Ben Gurion Street, Jerusalem." Talk about great stocking stuffers!

The fun doesn't stop there. MOCA's shop had something I'd never before encountered in a museum store: real art by established artists. They offer, for example, a Christopher Wool print in a limited edition of 45 for $1,700 each, unframed. I suppose the concept wouldn't have seemed so shocking if my imagination hadn't been whittled away by the endless parade of Monet calendars and cheesy Picassoid scarves in museum stores across the world. And after all, isn't so much contemporary art about the blurring of artificial boundaries between art and commerce?

Finally, I found one thing at MOCA that I absolutely must have: Little Friend, an insane talking plush toy by Mike Kelley, one of my favorite artists. When you squeeze the twisted hobgoblin, it says adorable things like "I'm not garbage. Treat me nice" and "You're my little sissy." Note to Testy fans: The holidays are fast approaching. Just imagine how happy my Hanukkah will be knowing that I'm someone's little sissy.

EDWIN FOTHERINGHAM

☞ **houseandgarden.com** See other recent Testy Tastemaker columns online.